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Benjamin James Druffel
Minnesota State University - Mankato

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IN-DEPTH ANALYSIS AND PROGRAM NOTES ON A SELECTION OF WIND
BAND MUSIC

By

Benjamin J. Druffel

A Thesis Submitted in Partial Fulfillment of the

Requirements for the Degree of

Master of Music

in

Wind Band Conducting

Minnesota State University, Mankato

Mankato, Minnesota

June 2012

In-Depth Analysis and Program Notes on a Selection of Wind Band Music

Benjamin J. Druffel

This thesis has been examined and approved by the following members of the thesis committee.

Dr. Amy K. Roisum-Foley, Advisor

Dr. John Lindberg

Dr. Linda Duckett

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ABSTRACT

In-Depth Analysis and Program Notes on a Selection of Wind Band Music

Benjamin J. Druffel

This document is an in-depth analysis of five pieces composed for wind band: *Cloudburst* by Eric Whitacre, *Promenade and Galop* by Daniel Kallman, *Ave Maria* by Franz Biebl (arranged by Robert Cameron), *A Hymn for the Lost and the Living* by Eric Ewazen, and *Five English Folk Songs* by Ralph Vaughan Williams (arranged by Evan Feldman). These works were conducted by the author with the Minnesota State University, Mankato Concert Wind Ensemble between October 2010 and January 2012. The following pages contain biographical information on each composer (and arranger where applicable), program notes, formal analysis, and conducting and rehearsal considerations by the author. In addition, each analysis concludes with a personal reflection in which the author describes how each piece helped in his development as a conductor from baton technique to personal growth.

This document is submitted in partial fulfillment of the requirements for the Master of Music degree in Wind Band Conducting at Minnesota State University, Mankato.

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CHAPTER 1

CLOUDBURST

Eric Whitacre

Date of Composition (Original Choral): 1991

Date of Composition (Wind Band): 2001

Publisher: Carpe Ranam Productions; North Hollywood, CA

Duration: 9 minutes

Composer Biography

Eric Whitacre (b.1970) has established himself as one of the most popular and frequently performed composers of the last decade. His published works for both instrumental and choral ensembles have received thousands of performances and are well situated in the standard repertoire of both media. Whitacre has been the recipient of numerous honors for his compositions including awards from the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum.¹

A graduate of the Juilliard School of Music, Whitacre studied composition with Pulitzer Prize winning composer John Corigliano. His choral works *Water Night*, *Sleep*, *Cloudburst*, and *Lux Aurumque* are among the most regularly performed pieces for vocal ensembles today. He has achieved equal success with his wind ensemble works including *Ghost Train*, *Godzilla Eats Las Vegas*, *October*, and transcriptions of his own

¹ "Eric Whitacre: Biography," *Eric Whitacre: Composer, Conductor, Lecturer*, <http://ericwhitacre.com/about> (accessed March 29, 2012).

choral pieces. A large body of Whitacre's work has recently become the subject of scholarly articles and doctoral dissertations.¹

Whitacre has made appearances with educational and professional ensembles around the world as both conductor and lecturer. In 2010 he secured a recording contract as both composer and conductor with the Decca label. Adding to that achievement, his first album *Light and Gold* won a Grammy® Award for Best Choral Performance in 2012.²

Trademarks of Whitacre's style include a varied harmonic vocabulary (including pandiatonicism), dense textures, and aleatoric techniques. Tone clusters are formed by stacking tones of a diatonic scale on top of each other; the harmonic functions of which do not follow traditional common practice, thus causing tonality to become ambiguous. These stacked tone clusters allow for a texture that is very dense with parts frequently splitting into *divisi* to allow for all tones to be used. Aleatoric techniques, along with alternative notations, are often found in Whitacre's instrumental and choral works. All of these trademarks create a style that is unique and easily identifiable as Whitacre's own.

Program Notes

Cloudburst was originally composed for SATB choir and percussion in 1991.

Whitacre's own program notes describe the genesis of the work:

¹ "Eric Whitacre".

² *ibid.*

“After a performance of *Go, Lovely Rose* in 1991, Dr. Jocelyn K. Jensen approached me about writing a piece for her High School Choir. She is an amazing conductor, legendary for doing crazy things on stage (choralography, lighting, costumes, you name it), and I wanted to write something for her that would really knock the audience out. I had recently been given an exquisite book of poems by Octavio Paz, and around the same time I witnessed an actual (breathtaking) desert cloudburst, and I guess it just all lined up.”¹

The lyrics of *Cloudburst* are based on the poem “The Broken Water Jug” by Octavio Paz (1914-1998) and adapted by Whitacre for the composition.²

*The rain...
Eyes of shadow-water
eyes of well-water,
eyes of dream-water.*

*Blue suns, green whirlwinds,
birdbeaks of light pecking open
pomegranate stars.*

*But tell me, burnt earth, is there no water?
Only blood, only dust,
Only naked footsteps on the thorns?*

The rain awakens...

¹ “Cloudburst,” *Eric Whitacre: Composer, Conductor, Lecturer*,
<http://ericwhitacre.com/music-catalog/wind-symphony/cloudburst> (accessed March 29, 2012).

² *ibid.*

*We must sleep with open eyes,
 we must dream with our hands,
 we must dream the dreams of a river seeking its course,
 of the sun dreaming its worlds,
 we must dream aloud,
 we must sing till the song puts forth roots,
 trunk, branches, birds, stars,
 we must find the lost word,
 and remember what the blood,
 the tides, the earth, and the body say,
 and return to the point of departure...*¹

Whitacre transcribed the work for wind ensemble in 2001 for the Indiana Bandmaster's Association and is dedicated to Dr. Jocelyn Jenson, professor of music at University of Nevada, Las Vegas. The premiere took place March 16, 2002 at the Indiana All State Festival with the composer conducting.²

Whitacre's transcription is scored for modern wind ensemble and includes some non-traditional percussion instrumentation including piano, bowed crotales, thunder sheet, glass wind chimes, and handbells. In several of Whitacre's wind ensemble works, the percussion section serves as a character within the overall musical plot. From an out of control train in *Ghost Train Triptych* to Godzilla's foot stomping tantrum in *Godzilla Eats Las Vegas*, Whitacre allows the percussion to be more than just added color or rhythmic support. In *Cloudburst* the percussion represents the cloudburst itself. Wind chimes and mark tree give the impression of the approaching wind, while bowed crotales produce a shimmering color reminiscent of lightning. The bass drum and thunder sheet produce the rumbling of thunder that slowly approaches as the storm builds in intensity,

¹ *ibid.* Translation by Lysander Kemp.

² Eric Whitacre, *Cloudburst* (North Hollywood, CA: Carpe Ranam Productions, 2001).

then dies away as it drifts off. Finally, Whitacre calls for the entire ensemble and audience to snap their fingers to produce the sound effect of rain.

Formal Analysis and Conducting Considerations

Formally, *Cloudburst* is composed in a binary AB form with the two large sections divided into smaller subsections.

A:

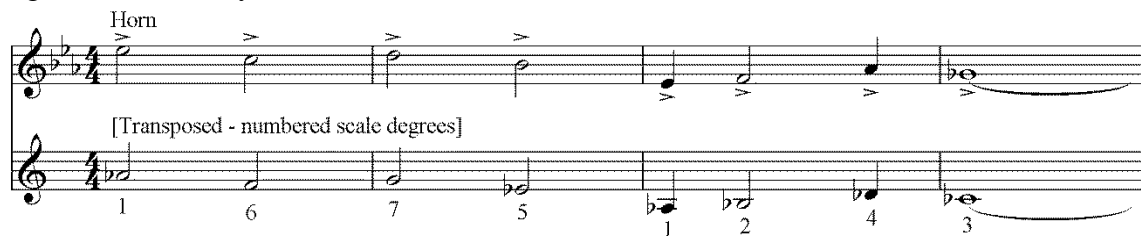
<u>Section</u>	<u>Measures</u>	<u>Description</u>
Introduction	1-11	“rain” motive – main theme – fanfare - D-flat tonality
a	12-33	Euphonium solo – chorale in G-flat major – return of “rain” motive
b	35-50	Main theme over chant melody – move to E-flat minor
c	51-74	G-flat major – majestic theme in F major– moves back to D-flat tonality from Introduction

B: (Whitacre titles this portion “The Cloudburst”)

<u>Section</u>	<u>Measures</u>	<u>Description</u>
d	75-102	Handbells play main theme – audience snaps fingers – builds to <i>tutti</i> brass with main theme – D-flat tonality
Coda	102-121	“Rain” motive – snapping fingers, thunder sheets die away

A large portion of the melodic and harmonic material used in *Cloudburst* consists of a diatonic ascending melodic minor scale. For the purpose of this analysis, this scale will be referred to as the “cloudburst” scale.

Figure 1-3: Primary theme; horn (mm.3-6).¹



Measures 2-7 make up the first of several aleatoric sections of the piece. At m.2 the piano begins an ostinato pattern consisting to two tetrachords; one of which consists of the first four notes of the primary theme (see Figure 1-3). The other employs the pitches used in the tone cluster being sung at the same time. The piano, along with the color of the glass wind chimes, emerge from the texture as the singing in m.2 decreases in volume. The piano starts the ostinato with a slow unmetered pulse and increases in tempo and volume to m.7.

At m.3 the primary theme is played by the horns as the clarinets continue to hold their tone cluster formed in m.2. The texture increases in density through m.7 with the addition of woodwinds continually stacking the “cloudburst” scales while increasing in tempo and volume. The chimes join the horns in m.3 moving on to begin their own ostinato pattern consisting of the first four notes of the primary theme. The chimes continue in the same manner as the piano, woodwinds and vibraphone. Figure 1-4 presents a condensed score of what is happening in this first aleatoric section.

¹ ibid, 1-2.

Figure 1-4: Condensed score of first aleatoric section, (mm.2-7).¹

The score is divided into two systems. The first system includes parts for Woodwinds and Vibraphone, Horn in F, Piano, and Chimes. The second system includes parts for Ww/Vib., Hn., Pno., and Chim.

Woodwinds and Vibraphone: The staff shows a rest followed by a scale starting in measure 6. Above the staff, it says: "Repeat over and over, *legato*. Begin slowly, *poco a poco accel. e cresc.*". Below the staff, it says: "[\"cloudburst\" scale]".

Horn in F: The staff shows a rest followed by a single note in measure 6. Above the staff, it says: "Bell Tones". Below the staff, it says: "[first 4 notes of primary theme (Figure 1-3)]" and "*f*".

Piano: The staff shows a rest followed by a scale starting in measure 6. Above the staff, it says: "Repeat over and over, *Moderato*, out of tempo". Below the staff, it says: "[same tones as cluster chord (Figure 1-2)]".

Chimes: The staff shows a rest followed by a single note in measure 6.

Ww/Vib.: The staff shows a rest followed by a single note in measure 6.

Hn.: The staff shows a rest followed by a single note in measure 6.

Pno.: The staff shows a rest followed by a single note in measure 6.

Chim.: The staff shows a rest followed by a scale starting in measure 6. Above the staff, it says: "Repeat over and over, *legato*. Begin slowly, *poco a poco accel. e cresc.*". Below the staff, it says: "[first 4 notes of primary theme (Figure 1-3)]".

This texture increases in volume to a *mezzo-forte* dynamic in m.7 and careful attention must be paid to the crescendo. The addition of instruments to the texture, as well as the ostinato and scale patterns increasing in tempo, create a natural crescendo.² The conductor should be not let the ensemble play over the *mezzo-forte* dynamic in order to sustain the musical tension. Attention should also be paid to keeping a very firm pulse

¹ *ibid.*

² Otherwise known as a Manheim crescendo.

in order to remain independent of the increasing tempos of the woodwinds, piano and vibraphone.

At m.6, another tone cluster is formed with the pitches of the “cloudburst” scale on A-flat. After one beat of rest in m.7, the ensemble presents a fanfare-like passage similar to the “rain” motive with the tone cluster resolving to an F-flat minor eleventh chord. The trumpets lead this fanfare with a crescendo to a *tutti fortissimo*. Horns and saxophones continue the melody as the volume decreases. The Introduction ends with an F half-diminished seventh chord in first inversion.

The ‘a’ Section begins at m.12 with a cadenza for solo euphonium. This measure, marked *Senza misura* (without strict tempo), should be played freely and not conducted. It is important that the soloist be encouraged to take their time and be as expressive as possible. The low brass and horns take up this melody for a few measures before passing it to the trumpets at m.15.

A new theme in G-flat major is presented at m.19 with a quarter note triplet being a prominent rhythmic motive in the melodic line (see Figure 1-5). The texture becomes homophonic in this brief six measure segment. Figure 1-5 shows the timpani playing a D-flat to G-flat figure at each cadence solidifying a dominant-tonic relationship.

Figure 1-5: ‘a’ Section theme, (mm.19-23).¹

The musical score for Figure 1-5 consists of two staves: Flute (top) and Timpani (bottom). Both are in 4/4 time and G-flat major (three flats). The Flute staff begins with a mezzo-forte (*mf*) dynamic. It contains a melodic line with quarter note triplets, indicated by a '3' under a bracket. The Timpani staff begins with a mezzo-piano (*mp*) dynamic and plays a rhythmic pattern of eighth notes, with a D-flat to G-flat figure at each cadence.

¹ *ibid*, 6.

The brass start a short polyphonic section in A-flat at m.24. Trumpet I begins a short melody which is played in canon with the other trumpet parts. At m.25, horn I and II continue the melody which is passed on to horns III and IV and then trombone II and euphonium.

This section comes to a close with a return of the “rain” motive in a slightly extended form. Like the opening of the work, the sung motive is accompanied by clarinets and vibraphone. “*La lluvia*” is sung twice followed by a two measure transition with clarinets and low woodwinds bringing the tonality to E-flat minor and leading into the next section.

The ‘b’ Section begins at m.34 with another short aleatoric section. A homophonic, chorale-like passage is presented by the low brass and horns in E-flat minor. In addition to the chorale, flutes, piano, vibraphone, and crotales play the first four notes of the primary theme slowly and repeating constantly through the section. Clarinets play a pentatonic scale on E-flat in a similar manner. For added color and effect a suspended cymbal quietly rolls while glass wind chimes and mark tree are heard quietly in the texture.

Figure 1-6: Condensed score of second aleatoric section (mm.34-41).¹

The image shows a condensed musical score for three instruments: Flute, Clarinet in Bb, and Brass. The Flute and Clarinet parts are marked *pp* and have the instruction "Repeat slowly, over and over, molto legato". The Flute part is labeled "[first 4 notes of main theme]" and the Clarinet part is labeled "[minor pentatonic scale]". The Brass part is marked *mp* and has the instruction "molto legato cantabile", with a bracketed section labeled "[chorale]". The score is written in 4/4 time and shows the first four measures of the section, with the Flute and Clarinet parts repeating their respective motifs and the Brass part playing a chorale-like texture.

This second aleatoric section is followed by another short fanfare at m.41.

Trumpet I leads the brass with the melody ending on an E-flat major thirteenth chord. At m.44 the woodwinds, horns, and euphonium bring the melodic material back to the triplet melody of Figure 1-5. The woodwinds bring the 'b' section to a close with a cadence on a C-flat major triad.

The 'c' Section begins in G-flat major at m.51. The brass quietly play bell tones at staggered entrances while tuba and timpani sustain a G-flat pedal tone solidifying the tonality. The tempo quickens at m.55 as an ascending melodic line is started by the flutes and clarinets.

At m.59, the tuba and timpani cadence on an A-natural as the ascending line continues upward and grows louder in volume. There is a cadence on F major at m.61

¹ *ibid*, 9-10.

with the ensemble at a *forte* dynamic. The horns, trumpets, tenor, and alto saxophones continue the ascending line as *tutti* ensemble crescendos to m.65. The tonality remains in F major as a new theme emerges using the quarter note triplet motive (see Figure 1-5).

Measures 51-65 consist of a very long crescendo which requires patience and intensity from both the ensemble and conductor. They must be very careful to not to allow the volume to intensify over the intended dynamic levels. All ascending quarter note passages contain the melody and should be prominent against the rest of the ensemble. Conductors should also take note at m.65 where the winds and brass are at a *fortissimo* dynamic while the percussion is at a *forte* dynamic.

Measure 70 appears as though it will bring us back to the theme heard at m.20 (see Figure 1-5), but the theme is interrupted by an oboe cadenza. This cadenza is very similar to the euphonium solo in m.12 with two phrases within a free metered bar. The oboe returns the tonality to D-flat and the A Section comes to an end with the ensemble quietly whispering “*la lluvia*”.

The B Section, which Whitacre entitles “The Cloudburst”, begins at m.75. The tonality from this point to the end of the piece is D-flat. Suspended cymbal and glass wind chimes are heard softly as handbells present the primary theme in quarter notes. These handbells continue randomly with on pitches of the theme (“cloudburst” scale) as a lower octave of handbells plays the theme in quarter notes. Both octaves continue with random ringing through m.97.

The horns enter with an ascending “cloudburst” scale in A-flat at m.79. Trumpets and trombones support the horns with staggered entrances until a tone cluster is formed

with all the pitches of the “cloudburst” scale similar to the cluster from the opening of the piece (see Figure 1-2).

Figure 1-7: Ascending “cloudburst” scale supported by brass, (mm.79-82).¹

The musical score for Figure 1-7 shows five staves for brass instruments: Trumpet 1, Trumpet 2-3, Horn in F, Trombone 1, and Trombone 2-3. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Horn in F staff begins with the ascending "cloudburst" scale, marked with a piano (*p*) dynamic and a bracket labeled "[\"cloudburst\" scale]". The other brass instruments provide harmonic support with sustained notes and chords, also marked with a piano (*p*) dynamic. A cluster chord of all tones of the "cloudburst" scale is indicated at the end of measure 82.

The tone cluster at m.82 increases in volume for two measures leading into *fortissimo* chords from the ensemble at m.84. The “thunder” motive, a D-flat major triad with added sixth followed by a C-flat augmented triad, is introduced in m.84 (see Figure 1-8). At the same time there is a loud clap from a slap-stick followed by the bass drum and thunder sheet swelling to *fortissimo* and back to *piano* creating the illusion of thunder. Once the downbeat is given at m.85, the conductor cues the audience to being snapping which continues to the end of the piece.

Figure 1-8: “Thunder” motive (m.84).²

The musical score for Figure 1-8 shows a single staff for the "Thunder" motive in measure 84. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The motive consists of a D-flat major triad with added sixth followed by a C-flat augmented triad.

¹ *ibid.*, 18.

² *ibid.*

Measure 86 marks the beginning of another aleatoric section. For the next ten measures the woodwinds, piano, and vibes play the tones of the “cloudburst” scale at various tempi with constant repetition. Meanwhile the timpani, tuba, and euphonium play a pedal open fifth drone on A-flat and E-flat as the handbells continue to randomly ring the tones of the main theme (“cloudburst” scale). In the percussion section the suspended cymbal rolls while the bass drum and thunder sheet occasionally swell in volume representing rolling thunder.

The tension continues to build as brass instruments are added to the texture playing short melodic fragments which are repeated *ad.lib*. In the midst of all the layers the horns, supported by the trombones, play one final “cloudburst” starting at m.93. Even though the volume in the brass is *forte*, the horns are the lead color.

At m.95 Whitacre also indicates *molto allargando* and a great crescendo growing to *fortissimo* in m.97. At this highpoint, all woodwinds and brass increase in volume on a “cloudburst” scale tone cluster while the handbells, piano, and vibraphone continue their repetitions. There are also crescendo roles from timpani, suspended cymbal, and bass drum. With all the intensity building between m.86 to m.96, it is important that the ensemble does not get carried away and swell in volume too soon. The crescendo is not marked until m.96.

The primary theme makes its final appearance at m.97. For this climatic moment, Whitacre finally presents the theme harmonized. The theme is interrupted after the first phrase by the “thunder” motive and a roll of thunder from the bass drum and thunder sheet.

Figure 1-9: Final appearance of primary theme, (mm.97-100).¹



The last note of the theme decreases in volume over two measures as other parts stagger their entrances to add different layers to the texture. The flutes and clarinet I constantly repeat the first four notes of the primary theme as clarinets II and III play the last four notes of the primary theme in a similar manner. The vibraphone plays and continues to repeat the entire theme. Oboes, low reeds, saxophones, and some percussion snap fingers along with the audience.

The Coda begins at the pickup to m.103. In addition to the texture created in the previous measures, the trumpets and horns return to the original “rain” motive in an extended form. Notice the tone cluster including all the pitches of the “cloudburst” scale without B-flat; the same used in the very first appearance of the motive (see Figure 1-2).

Figure 1-10: Extended “rain” motive (mm.103-108).²

¹ *ibid*, 21.

² *ibid*, 22-23.

During the sustained notes seen in Figure 1-10, the piano plays very fast flourishes using tones of the “cloudburst” scale as a roll of thunder is heard from the bass drum and thunder sheet. At m.112 the “thunder” motive is played three times by the low brass and piano with a pedal D-flat, the tonic, in the bass. Between mm.111-114 the woodwinds stop playing their repeating figures and add to the snapping fingers while the bass drum and thunder sheet continue thunder swells as cued by the conductor until the end.

The brass instruments and vibraphone release at m.118 and add to the snapping. For the last four measures the snapping fingers gradually decrease volume with the accompanying thunder swells becoming quieter as well. Whitacre indicates the snapping fingers should continue for fifteen to twenty seconds as the sound fades to nothing.

While the singing in *Cloudburst* is brief, it can be a major challenge for a successful performance; particularly if the ensemble has little choral singing experience. The ensemble should be divided as evenly as possible to achieve an effective balance in the pitches of the chords. Fortunately, Whitacre has transposed the pitches in each instruments’ respective key making it easier for the ensemble to learn the singing parts. Having the ensemble play a few times before singing can assist in learning of the parts as well as proper balance. The clarinets and vibraphone double the singing, although there are times when not all pitches are covered. These parts should be heard clearly in the texture not only for color, but to also assist in the singing. Strategies for rehearsing the singing portions should be thoughtful and well planned.

At m.85, Whitacre calls for the conductor to motion to the audience to snap fingers producing the effect of falling rain which continues to the end of the piece.

Whitacre himself explains how this can be accomplished:

“Prepare the audience ahead of time, simply letting them know that there will be an element of audience participation toward the end of the piece. (Don’t tell them what it is as it spoils the surprise.) Immediately after the *ff* downbeat at rehearsal letter **J**, turn to the audience, raise your hands, and start snapping your fingers. The entire audience will follow you (trust me)”.¹

The conductors’ score contains a large fermata over the bar line between m.85 and m.86 which allows for extra time to get the audience started. This fermata should not feel rushed during performance.² Once the snapping has commenced and the audience appears to be comfortable the conductor can cue to begin at m.86.

Personal Reflection

I studied and conducted this piece during my first semester of graduate study. Much of the focus of that semester was on the transition from being a high school band director to a collegiate conductor. This changeover from conducting a high school band that played mostly grade three repertoire to an auditioned collegiate ensemble required a drastic change in my overall approach.

First, my process of score study had to change. No longer could I study just to get the overall idea of the piece. I had to go much deeper into the intricacies of the music

¹ *ibid.*

² In a performance the author attended in 2003, Whitacre himself conducted the piece and took a great deal of time to get this rain effect started.

and make my own decisions regarding artistic interpretation. *Cloudburst* was the most complex piece I had conducted up to that point, so I had to take my time to learn and internalize everything on the page.

Second, I needed to change the way I listened. In rehearsals of my previous ensemble, much of the time was spent on correcting notes and rhythm. Getting to the “heart” of the music did not happen until the very end of the rehearsal sequence. Now I was in a position when most of the notes and rhythms were learned within a few days so I asked myself: Where do I go from here? How do I take this music to the next level? I had to train my ears to listen differently; to hear some of the finer details. Were entrances really together? Were the articulations actually matching? How could the tone colors be better blended?

Another aspect of this transition required me to fix some bad conducting habits I had acquired in my years as an educator. I started with one of the most simple and yet most important aspects of wind conducting - the breath. I had to relearn how to breathe for the ensemble and not only just to start the sound. I had to breathe to show the tempo, volume, articulation, and overall style. Other habits of attention were my baton grip, size of pattern, and a “quieting” my body.

The biggest challenge of this piece was keeping the overall form in mind as I conducted. I needed to be sure I was aware of where I was in the form and what was coming up next. For me, this piece was all about learning how to forecast and setup changes in the music. I needed to be rehearsed in making transitions as smooth as possible with all the changes in dynamics, tempo, and texture.

Another significant challenge consisted of bringing all the elements together: the singing, percussion, handbells, and finger snapping. The singing was rehearsed during large ensemble rehearsal. While there was nothing particularly challenging about the percussion parts, it was vital that all the instruments be ready for rehearsal time. The hand bells were being borrowed from a local church so rehearsal of those parts could only happen on specific days of the week. Handbell players rehearsed separately from the rest of the ensemble and were incorporated one week before the performance. The snapping, of course, could only be added during the performance. Conducting *Cloudburst* was like a putting a puzzle together piece by piece, but a challenging and rewarding experience.

CHAPTER 2

PROMENADE AND GALOP

Daniel Kallman

Date of Composition: 2009

Publisher: Kallman Creates Publications; Northfield, MN

Duration: 6.5 minutes

Composer Biography

Daniel Kallman (b.1956) has composed multiple works for winds, orchestra, and choir that have been performed internationally. His commissions include works for the National Symphony Orchestra, the United States Air Force Band, the Hong Kong Children's Choir, and the Minnesota Orchestra. Kallman received his musical training from Luther College (Decorah, Iowa) and the University of Minnesota where he studied with composers Dominick Argento and Paul Fetler. Besides concert music, he also composes music for liturgical use, theater, and dance.¹

Kallman has composed eleven works for large wind ensemble as well as several other pieces for chamber and solo winds. His works range in levels from young band (*Groundhog's Lament*) to collegiate/professional (*The Vanishing Snows of Kilimanjaro*). His most popular wind composition, *The Jig is Up*, has been widely performed by high school, college, amateur and professional ensembles.² His most recent wind composition, *There was a composer of genius...(A Whimsical Celebration*

¹ "Biography," *Kallman Creates Publications: Daniel Kallman, Composer*, <http://www.kallmancreates.com/bio.html> (accessed March 29, 2012).

² *ibid.*

of Four American Composers), was a co-commission by twenty-nine concert bands from across the United States and funded by an Artist Initiative Grant from the Minnesota State Arts Board.¹

Kallman's vocal and orchestral works have received wide acclaim as well. Performances of his works have been given by the St. Paul Chamber Orchestra, the Atlanta Symphony Orchestra and Minnesota Orchestra. His choral anthems, hymn settings, and other liturgical music are widely sung by congregations throughout the country.²

Kallman currently resides in Northfield, Minnesota. He is frequently invited to conduct his own works and speak to students and audiences about his music.³

Program Notes

Promenade and Galop was commissioned by the Hopkins, Minnesota High School Wind Ensemble and was premiered April 30, 2009. The two movements can be performed as a set or individually. Kallman gives a short description in his "composer's notes":

"The *Promenade* is an easy stroll on a spring morning, with the tempo marked 'light and breezy'. The *Galop* is an energetic romp and race in 2/4 time, in the rhythm of the fastest running gait of a horse."⁴

¹ "There was a composer of genius," *Kallman Creates Publications: Daniel Kallman, Composer*, http://www.kallmancreates.com/there_was_a_composer.html (accessed April 1, 2012).

² "Biography," *Kallman Creates*.

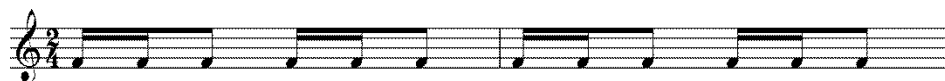
³ *ibid.*

⁴ "Promenade and Galop," *Kallman Creates Publications: Daniel Kallman, Composer*, http://www.kallmancreates.com/promenade_and_galop.html (accessed March 29, 2012).

A “promenade” often refers to a leisurely walk through a park or other public place. The term is also used in contra-dance and square dance in reference to couples moving to different positions on the dance floor. In a rehearsal led by the composer, Kallman mentioned *Walking the Dog* by Gershwin and *Singin’ in the Rain* (music by Nacio Herb Brown, lyrics by Arthur Freed) as inspiration for this work. Both pieces have a light, bouncy, and strolling feel to them; a style that Kallman recreates well.

Along with the waltz and polka, the galop was one of the most popular ballroom dances of the nineteenth century. The title is appropriately derived from the galloping movement of horses as it is a quick dance in duple meter. The music composed for this particular dance was often short due to the physical demands placed on the dancer. A galop lasts between two and three minutes and is played at a fast tempo up to 200 beats per minute. Structurally the music resembles a March with an Introduction, an A Section, a B Section (also known as a trio), and ending with a Coda. A rhythmic motive of two short notes followed by one long note creates the characteristic “galop”.¹

Figure 2-1: “Galop” motive.



¹ Lamb, Andrew, “Galop,” *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/10589?q=Galop&search=quick&pos=1&_start=1#firsthit (accessed October 2, 2011).

Well-known galops include *Klip-Klap* by Johann Strauss II and Rossini's *William Tell Overture*.¹ While the latter is technically not a dance, it is a perfect example of the style with a quick tempo and galloping rhythm.

Kallman's *Galop* is more programmatic in nature although the composer himself makes no mention of a specific program other than the above description. A turn of the century horse race at The Ascot or Kentucky Derby may come to mind when the two movements are performed as a set; the *Promenade* depicting the arrival of the spectators and the *Galop* representing the race itself. While longer than a dance, the second movement echos its roots with its quick tempo and use of the galloping motive (see Figure 2-1).

Promenade and Galop is scored for modern wind ensemble with a large percussion section including optional parts for piano and celeste.

¹ *ibid.*

Formal Analysis and Conducting Considerations

Movement I - Promenade

Promenade is in Rondo Form, ABACA with a Coda.

Tempo: *Light and breezy* (half note equals 66); Meter 4/4, 2/4 (mm.49,57)

<u>Section</u>	<u>Measures</u>	<u>Tonality</u>	<u>Description</u>
A	1-8	F major	Flute/clarinet melody, thin texture
A'	9-16	F major	<i>Tutti</i>
Transition 1	17-19	Modulating	
B	20-27	E-flat major	Oboe melody
B'	28-35	E-flat major	Oboe/alto saxophone/clarinet melody
A''	36-43	F major	Flute melody, clarinet/alto saxophone countermelody
Transition 2	44-45	Modulating	Low woodwind melody
C	46-53	G major	Trumpet melody
C'	54-57	B-flat major	Trombone melody, theme is cut short by transition
Transition 3	58-66	Modulating	Melodic fragments from B Section and Transition 2
A'''	67-74	F major	Flute melody with counterlines
A''''	75-81	F major	<i>Tutti</i>
Coda	82-87	F major	Gradual decrease of volume, melodic fragments from Transition 2.

The meter is 4/4 and can be conducted in either four or two. Kallman mentions in the conductor's score that although the piece may be conducted four beats to a bar, the "feel" should be two beats to a bar.¹ The feeling of a slow and strolling two fits better

¹ Kallman, Daniel, *Promenade*, (Northfield, MN: Kallman Creates Publications, 2009), 1.

with the tempo indication of *light and breezy*. Kallman himself chooses to conduct the movement in four.

The piece opens with a solo flute playing the ‘A’ theme in F major with a very light accompaniment. Kallman mentions that dotted eighth-sixteenth notes are written for clarity of notation and should be thought of as two swung eighth notes.¹

Figure 2-2: ‘A’ theme; flute I (mm.1-8).²



The theme is repeated by *tutti* ensemble at m.9 with a counter melody played by the oboes and clarinets. The thick scoring during the second statement of the ‘A’ theme makes it very easy for the accompanying voices to overpower the melody and countermelody. Accompanying parts must be kept very light and bouncy throughout the piece. At the conclusion of the ‘A’ theme, the melody suddenly changes voices which is typical in Kallman’s style.

After a three measure transition and modulation to E-flat major, the B Section begins at m.20 with oboe I presenting the ‘B’ theme.

¹ *ibid*, 1.

² *ibid*, 1-2.

Figure 2-3: 'B' theme; oboe I (mm.20-27).¹

At m.26, tenor saxophone, trumpets, horn I, and the woodblock answer the oboe's consequent phrase (m.24-26). The woodblock's rhythm pattern is reminiscent of the quick feet of tap dancer and should not be covered up by the rest of the ensemble. The polyrhythm in this measure (eighth-note triplets against dotted eighth-sixteenth notes) can prove a challenge for the ensemble (see Figure 2-4). Bassoon I and euphonium play a short extension of the consequent phrase at m.27 while the cowbell adds a splash of color.

Figure 2-4: Polyrhythmic figure (m.26).²

The 'B' theme is repeated with additional doublings on the melody. The antecedent phrase is answered by a solo flute with a two measure "bluesy" countermelody and the consequent phrase is answered as before. An accented C dominant seventh chord in m.35 leads into the return of the 'A' theme in F major.

¹ *ibid*, 4-5.

² *ibid*, 5.

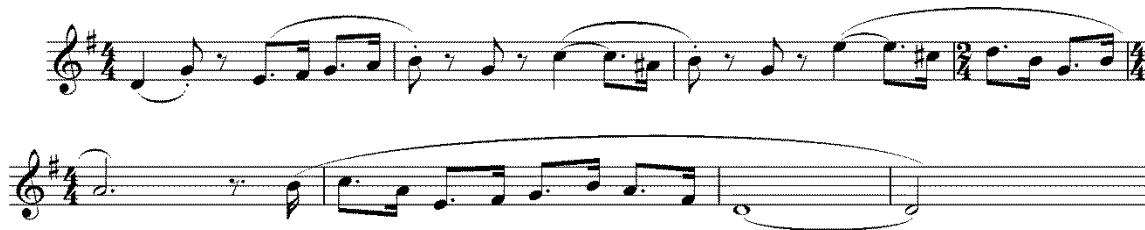
The ‘A’ theme returns in the flutes at m.36 and is complimented by a countermelody from the clarinets and alto saxophones. The balance of parts can be a challenge with the lighter flutes needing to project over the additional instrumentation. At m.40, the second half of the theme is harmonized in thirds with the piccolo adding colorful mordents. The theme ends with a color change at m.42 with the melody now played by flute I and clarinet I.

A second transition begins at m.44 with a chromatic motive in the low woodwinds. The tonality moves in stepwise motion from F major to G major. The contrasting xylophone color should lead on the off-beats.

Figure 2-5: “Chromatic” motive; bassoon II (m.44-45).¹



Figure 2-6: ‘C’ theme; trumpet I transposed to concert key (m.46-53).¹



The “chromatic” motive played by the tuba at m.52 acts as a transition and modulation to the repeat of the ‘C’ theme. The xylophone color should lead on the off-beats as before. A very short flute and alto saxophone soli occurs in m.53 that continues the transition into the C' Section.

The ‘C’ theme returns in B-flat major at m.54 and is played by trombones in a more connected style than before. The theme is interrupted at m.58 with the start of another transitional passage.

This third transition echoes previous themes and motives already heard. The ‘B’ theme is played by the flutes and clarinet I, followed two measures later by an augmented version of the “chromatic” motive played by the tenor saxophone and euphonium. In m.62, oboe I and clarinet II overlap with the same motive in its original form and the “tap dancing” rhythm also returns in the snare drum (see Figure 2-4). The transition continues until m.67 with the return of the ‘A’ theme in its home key of F major.

The ‘A’ theme returns in the flute section with different countermelodies being heard throughout the ensemble, making balance a challenge. Accompanying voices skillfully weave in and out of the texture with different counterlines. The ensemble

¹ ibid, 9-10.

should be made aware of the counterpoint and allow for the various shifts in colors, all while maintaining focus on the flute line. The percussion colors of temple blocks and cowbell should also be clearly heard in the texture. The ‘A’ theme is heard for the final time at m.75 in a similar scoring to m.9.

The Coda begins at m.82 with the “chromatic” motive being played by low saxophones and euphonium. Clarinets II and III should lead at m.83 with their short ascending chromatic triplet. The euphonium takes the lead at m.84 with the final statement of the “chromatic” motive. A flute concludes the piece with an ascending melodic line in the “tap dancing” rhythm with the snare drum. The final bar consists of three very light and short eight note pulses at a *pianissimo* dynamic. The conductor may choose to conduct these in four for additional clarity.

Movement II - Galop

Galop is in a quasi-Sonata form with an Introduction, Exposition, Development, Recapitulation, and Coda. The Exposition introduces of the primary thematic material in two contrasting sections. This is followed by a development section in which themes are altered and arranged in a variety of tonal centers. There is a brief Recapitulation but warps the traditional Sonata form rules by presenting the primary themes in augmentation and variation.

Tempo: *Animato* (quarter note equals 152-168); Meter: 2/4, 3/4 (m.44)

<u>Section</u>	<u>Measures</u>	<u>Tonality</u>	<u>Description</u>
Introduction	1-17	C major	“Galop” motive, ‘a’ theme
*Exposition:			
First theme group	17-44	C major	‘a’ and ‘b’ themes
"	44-73	C major	‘a’ and ‘b’ themes with additional instrumentation
Transition 1	73-81	modulation	
Second theme group	81-97	C minor	‘c’ and ‘d’ themes
"	97- 115	G minor	‘c’ and ‘d’ themes with additional instrumentation
Transition 2	115-131	F minor	Circle of fifths progression to C major; development of ‘c’ and ‘d’ themes
False Recapitulation	135-140	E-flat major	‘a’ theme
First theme group	140-171	C major	repeat of mm.44-73
*Development:			
Develop. 1	171-208	A minor	Development of ‘c’ and ‘d’ themes
Develop. 2	208-233	Pedal E	Development of ‘b’ theme
Develop. 3	233-253	G minor	Development of ‘c’ theme
Transition 3	253-262	Pedal G	Altered ‘a’ theme; modulation to E-flat major
*Recapitulation:			
First theme group	263-284	E-flat major	‘a’ theme augmented, “galop” motive
Second theme group	284-303	C minor	‘c’ theme
Coda	303-331	E-flat major	Accelerando

See Appendix A for a graphic analysis outlining formal sections, locations of themes, melodic instrumentation, and tonal centers.

The movement begins rather frantically with the “galop” motive being passed around the ensemble. The percussion scoring in the first three measures is typical of Kallman’s writing with a variety of instrumental colors being used with each motive. At m.4 there is a one beat rest before a short *sfz* cluster chord. This entire opening gives the impression of the start of a race. “On your mark...get set...go!”

Up to this point the tonality has been somewhat ambiguous, but a pedal E-flat that appears in the lower voices and timpani at m.5 finally establishes the tonal center. At the same time, clarinet I plays a portion of what will come to be the ‘a’ theme. The texture builds until m.13 when *tutti* ensemble plays a unison G starting a four measure transition into the Exposition. A pedal G is passed around the ensemble with an F-sharp grace note. The players should give the grace notes a bit of length and breath accent to allow them to “pop” and add character.

The Exposition begins at m.17 and like traditional Sonata form consists of two theme groups of contrasting content. The first theme group is made up of two themes moving mostly by step in C major.

Figure 2-7: ‘a’ theme; clarinet I transposed to concert key (m.17-27).¹



Figure 2-8: ‘b’ theme; flute I (m.27-35).¹



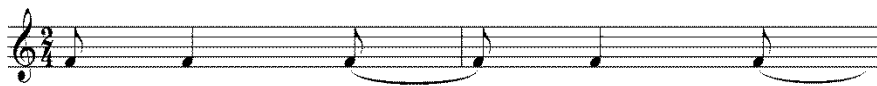
Theme ‘a’ is introduced by clarinet I and theme ‘b’ by flute I. The style is light and staccato with only *mezzo-piano* and *mezzo-forte* dynamics. The melody is the prominent line, but the composite rhythms created by the accompanying wind and percussion instruments add excitement and color and should be clearly heard. The final phrase of the ‘b’ theme includes an extension that helps to transition into a repeat of the first theme group.

The ‘a’ and ‘b’ themes are repeated with additional instrumentation and accompanying figures for variety. In this instance, the additional colors of the flute and muted trumpet (straight mute) double the clarinet melody heard earlier creating a denser texture with more voices. Snare drum is added at in m.48 and m.53 playing the “galop” motive. The ‘b’ theme returns at m.54, this time played an octave higher by flute I and doubled by the piccolo with accompaniment very similar to the first appearance. In m.62 the melody is taken by trumpet I and accompanied by the remaining trumpets and horns.

At m.66, Kallman adds a closing statement to the first theme group based on the ‘b’ theme in E-flat major. There is a dramatic change in articulation with the staccato articulation being replaced by accents. The texture thickens between m.66 and m.72 culminating in a *tutti* E minor triad in m.73. This closing statement also includes a new syncopated motive played by the trumpets at m.69 that will have some prominence in the rest of the piece.

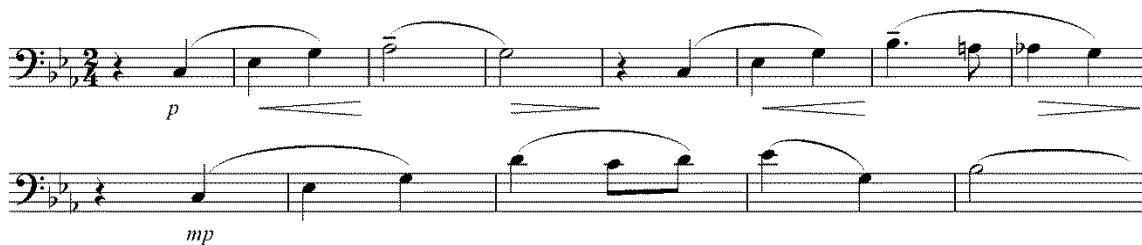
¹ *ibid.*

Figure 2-9: “Syncopation” motive.



At m.73 an eight bar transitional passage begins with pulsing E minor chords in the saxophones and trombones which gradually decrease in volume. A short melodic fragment played by horns and euphonium at m.74 takes the lead over a pattern of oscillating eighth notes.

The second theme group of the Exposition begins at m.81 with two more short themes presented in the key of C minor. Unlike the stepwise movement of first theme group, the second group of themes are based on arpeggios.

Figure 2-10: ‘c’ theme; string bass (mm.81-93).¹Figure 2-11: ‘d’ theme; flute II (mm.93-97).²

Theme ‘c’ is played by low voices at a *piano* dynamic accompanied by clarinets continuing the oscillating eighth notes. The flute and alto saxophone respond with quick sixteenth note replies to the theme’s phrases at m.84 and m.88 respectively. Flute II and oboe I introduce theme ‘d’ at m.93 while alto saxophones continue the oscillating

¹ *ibid*, 9-10.

² *ibid*, 10-11.

accompaniment. Percussion colors enrich the texture with the “galop” motive being played by Castanets (m.94), Tom-Tom (m.95) and Snare Drum (m.96).

The second theme group is repeated with additional instrumentation, accompaniment, and new tonal center of G minor. As seen in the *Promenade*, Kallman never presents material the same way twice. Theme ‘c’ and the accompaniment appear as they did before with the addition of oboes and trumpet I playing answers to the ‘c’ theme’s phrases. Theme ‘d’ returns in an extended form at m.109 and is played by flute I and celesta with the alto saxophones returning to the eighth note accompaniment. The ensemble should be aware of the melodic fragments coming from the low voices below in mm.111-114. Although marked *piano*, these bass line fragments mark the beginning of a harmonic shift that will take place through the following transition.

A second transition section begins at m.115 in which a variation of the ‘c’ theme alternates with a fragment of the ‘d’ theme. The tonality moves through a circle of fifths progression: F minor – B-flat minor (m.121) – E-flat minor (m.127). The volume decreases throughout this transition as the texture becomes lighter, leaving only low voices playing a B-flat at m.132. This b-flat becomes a pedal tone that is carried through to m.139 by the low voices and keyboard percussion. Tenor saxophone reintroduces the ‘a’ theme at m.135 in a false recapitulation. A quick harmonic progression from E-flat major to G major helps set up a return to the home key of C major.

In a radical move away from traditional sonata form, the first theme group returns at m.140. Measures 140-158 are very similar to mm.44-73 but with some harmonic differences, rescoring, additional doubling, and added percussion. The significant changes begin at m.158 when the ‘b’ theme is suddenly presented in E-flat major. This is

followed by a return of the closing statement from m.66 in G-flat major with an additional ascending melodic line in the lower voices that should be played out.

The Development begins at m.171 and is divided into three distinct sections. The first portion of the Development begins in A minor and opens with a short A minor chord from *tutti* ensemble with an *sfz* accent. The volume immediately lowers to *mezzo-piano* as the ‘c’ theme returns with call and response as it was presented at m.97. The oscillating eighths continue as before while additional percussion colors play the “galop” motive. An important flute and oboe line at m.178 should be brought out.

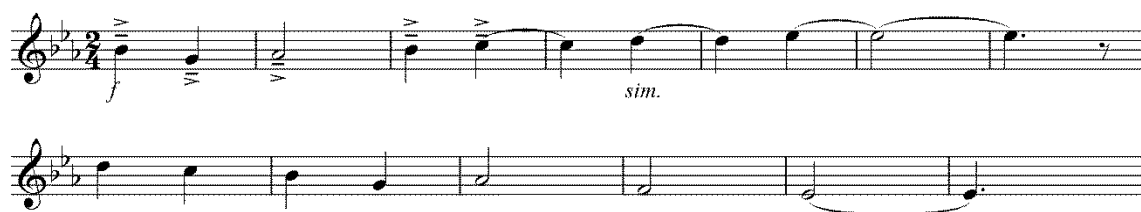
The ‘d’ theme goes through a brief development at m.183 as it is played in F minor, then D minor, and finally B minor while being accompanied by the “syncopation” motive. Clarinet I begins a lengthy descending chromatic at line at m.189 that is extended across twenty measures. This line descends through multiple instrument registers passing through the clarinet, alto and tenor saxophone, and ending with bassoon and bass clarinet. The low woodwinds and low brass sustain a B minor triad in the accompaniment.

The chromatic line ends on an E which becomes a pedal point through the next section of the Development. This section begins at m.208 and takes its material from the ‘b’ theme. This theme is repeated multiple times with different colors and tonal centers while the E pedal tone continues. The timpani keeps the accompaniment less static by playing the “syncopation” motive on the pedal E. The ‘b’ theme progresses quickly through the following progression: E minor – B minor – D Major – A minor. The pedal point changes to E-flat at m.227 setting up a transitional passage based on the ‘a’ theme played by trombone III and euphonium.

The third and final section of the Development begins at m.233 with a return to the ‘d’ theme. Trumpet I and clarinet I expand the theme after the first two phrases are played by the bass voices. The “syncopation” motive returns in the trumpets at m.247 as an accompaniment to an ascending horn line. At the same time the mallet percussion, marked *fortissimo*, should be the loudest voice in the texture. A short transitional passage begins at m.253 with an altered version of the ‘a’ theme played over a G pedal tone.

A brief Recapitulation in the key of E-flat major begins at m.263 with the ‘a’ theme now augmented and played by the brass (see Figure 2-12). The “galop” motive is used as an ostinato accompaniment played by upper woodwinds and percussion. The ‘c’ theme returns at m.284 with a brief tonicization of C minor followed by a closing statement using the “syncopation” motive.

Figure 2-12: ‘a’ theme augmented; trumpet I transposed to concert key (m.266-278).¹



The Coda begins at m.303 and continues to use of the “syncopation” motive, moving it through different registers of the ensemble. The musical tension rises at m.319 when the tonality suddenly changes to C-flat major, the flat sub-tonic. Meanwhile, a variation of the ‘b’ theme is played by the low woodwinds and low brass accompanied by the last appearance of the “galop” motive (see Figure 2-13). The tension is released at m.323 with a cadence on the tonic, E-flat major.

¹ *ibid*, 27-29.

Figure 2-13: ‘b’ theme altered; trombone I and II (m.320-323).¹



The last nine measures consist of E-flat major triads played in an awkward rhythmic pattern that accelerates to the end. Kallman pushes our “horse” to the finish line with the loud crack of the percussion whip.

Figure 2-14: Coda (mm.326-331).²

It is important to be aware of the density of the texture when conducting this movement. The pattern can easily become too big and other gestures too “loud” in the larger *tutti* sections. The conductor must be able to adjust the size of the gesture to reflect the texture. There are several moments in the movement during which the texture is sparse and needs to be treated like chamber music. Measures 17-27, mm.140-150, and mm.180-208 are prime examples of when it is better for the conductor to back-off and let the members of the ensemble operate like solo players.

¹ *ibid*, 31-32.

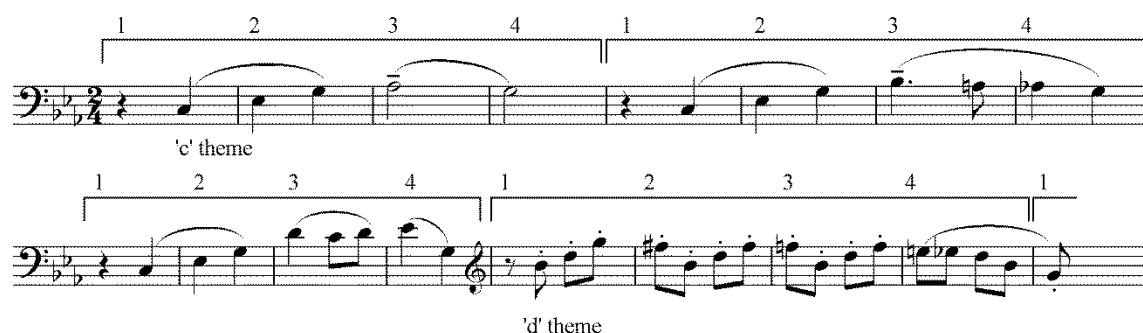
² *ibid*, 32.

The complexity of Kallman's orchestration makes the study and analysis of the score a challenge for the conductor. There are passages of dense texture with several important parts that need to be emphasized. At times an important melodic or accompaniment figure may be played by one instrument within a *tutti* ensemble. The conductor must have a complete grasp of the score with an understanding of how all of the parts fit together and their relationships in order to make the best decisions regarding balance of parts.

The metrical feel of the 'c' and 'd' themes is one beat to a bar instead of the two as indicated. While it is possible to conduct in one, this choice is not very musical. A better approach to these portions of the piece is to conduct based on the super-metric pulse; a pulse created by patterns of strong and weak beats within phrases as opposed to individual bars.¹ In this technique, the pattern used by the conductor is based on the lengths of phrasal structure of the melodic line. Four measure phrases are conducted in four with one beat for every measure; three measure phrases are conducted in three, etc. Figure 2-15 shows how mm.81-96 can be conducted in four when thinking of the super-metric pulse. This technique can also be used in the Recapitulation and Coda.

¹ Donald Hunsberger and Roy E. Ernst, *The Art of Conducting, Second Edition* (New York: McGraw-Hill, Inc., 1992), 112.

Figure 2-15: Mm.81-96 with super-metric pulses marked.¹



The great advantage of this technique is that it helps the ensemble think of the melody in terms of whole phrases rather than separate measures. It also provides opportunity to create better shaping of the musical line. The challenge of this technique is keeping the tempo steady between the feel of the metric pulse to the super-metric pulse. This requires the speed of the baton to be slower due to the extended space between the beats. The shift from a metric section to a super-metric section must be as smooth as possible and should occur several measures before the start of the super-metric section. In the case of Figure 2-15, a shift from a two pattern to a one pattern should take place at least four measures before the start of the 'c' theme. The super-metric pulse in four begins right on the 'c' theme at m.81. Likewise, the transition out of super-metric should be just as smooth. In the case of *Galop*, once a super-metric section is over the conductor should continue with a one pattern for a few bars before moving to a two pattern.

¹ Kallman, *Galop*, 9-10.

Personal Reflection

Knowing that I was actually going to meet Daniel Kallman, and that he would be present at a couple of rehearsals and the performance, added a bit more anxiety to the study and rehearsal process. However, it was also very exciting to know I would have the opportunity to receive feedback feedback from a living composer. Kallman was wonderful to work with throughout the entire process. We communicated via e-mail about errata in the score and parts and he seemed very appreciative of my detailed study and preparation. The most valuable event for me was a rehearsal he led of the piece. He talked in depth about some of the inspiration behind the piece and the style with which it should be played. This was incredibly beneficial to my continued study of the work in preparation for the final performance.

Conducting the *Promenade* gave me an opportunity to work on baton techniques involving different articulations, primarily in respect to the staccato. I also focused on size and speed of the conducting pattern. Since I conducted in a slow two I had to learn to control the speed of the baton through the air. The piece is nearly always quiet in volume and light in style, so the pattern had to be placed on a lower plain and smaller in size. The faster the speed, the larger the pattern, the louder and heavier the ensemble would become. So small and slow was the key and while not physically satisfying for me, it did help the ensemble play in the correct style and dynamic level.

The *Galop* was much more of a challenge beginning with the analysis. This was the second piece I conducted with the Minnesota State University, Mankato Concert Wind Ensemble, the first being *Cloudburst* by Eric Whitacre. *Cloudburst*, while having its own analytical challenges, was an easier piece to “digest” and internalize than this

movement was. The first obstacle was the identification of the form. Kallman is a very creative when developing variation and several times I identified a theme as being new when it was actually a variation of a theme previously introduced. My analysis of the form has changed several times since the performance of the piece. The second challenge focused on Kallman's orchestration techniques. Kallman's orchestration is very complex at times with contrapuntal writing in several layers. Organizing the parts from most to least important was much more of a challenge than I realized.

As the rehearsal process progressed I realized that trying to work through all of the layers and individual parts was not going to be possible. To explain how everything fit together would take too much time. I had to allow the ensemble members to take responsibility for learning that aspect on their own.

With respect to the development of my own conducting technique, this was the first time that I had come in contact with supermetric conducting patterns. I found keeping the tempo steady while transitioning to supermetric was the greatest challenge. The size of the beat in the supermetric was nearly always too big causing the tempo to slow down. Once a correct pattern size was established, I focused on the shift from a two pattern to the supermetric. The key was keeping the beat small and clear which took work with a metronome. Though I have added this technique to my conducting "toolbox", it is still being perfected.

CHAPTER 3

AVE MARIA

Franz Biebl

Wind Arrangement by Robert Cameron

Date of Composition (Original Choral): 1964

Date of Composition (Wind Band): 1993

Publisher: Boosey and Hawkes (Distributed by Hal Leonard; Milwaukee, WI)

Duration: 6 minutes

Composer / Arranger Biographies

The musical output of German composer Franz Biebl (1906-2001) includes 2,000 published works including pieces for mixed and men's chorus, children's operas and folk song settings. His musical training included the study of composition with Joseph Haas at the Musikhochschule in Munich.¹ Biebl's early career included posts as an organist and choirmaster in Munich before becoming an assistant professor of vocal music at the Mozarteum in Salzburg in 1939.²

Biebl served in the German military from 1943 to 1944 when he was captured by allied forces and detained in the United States as a prisoner of war. He returned to Germany after the war and served as an organist and choir director in Fürstenfelbruch. He spent the later part of his career working as a recording technician for the Bavarian Radio.³

¹ Robert Cameron, "Ave Maria," in *Teaching Music Through Performance in Band, Volume 3*, edited by Richard Miles (Chicago, IL: GIA Publications, Inc., 2000), 202.

² "Biography of Franz Biebl," *Classical Cat: The Free Classical Catalogue*, http://www.classiccat.net/biebl_f/biography.php (accessed January 21, 2012).

³ *ibid.*

Dr. Robert Cameron (b.1952) is currently professor of music and director of bands at Duquesne University. He holds degrees from the University of Miami (B.M.), the University of Michigan (M.M.), and the University of Maryland (D.M.A.). As a member of the Duquesne faculty, Dr. Cameron is credited with having recruited internationally known faculty to the School of Music and raising the standards of the wind band program. Ensembles under his leadership have been selected to perform at CBDNA (four appearances) and MENC conventions as well as regional music education conferences. Dr. Cameron has been a contributing author to the *Teaching Music Through Performance in Band* series and his setting of Biebl's *Ave Maria* was voted one of the best band publications of the twentieth century by *Bandworld* magazine.¹

Program Notes

Dr. Wilbur Skeels, tells an fascinating anecdote regarding unique circumstances surrounding the composition of Biebl's setting:

“Herr Biebl told me that when he was organist/choirmaster and teacher in the Fürstenfeldbruck parish near Munich, he had in his church choir a fireman. It was common for companies, factories, police and fire departments, etc. to sponsor an employees' choir, which often would participate in choral competitions and festivals with other similar choirs. This fireman asked Biebl to please compose something for his fireman's choir for such an occasion. The result was the *Ave Maria* (double male choir version).”²

¹ Franz Biebl, *Ave Maria*, arranged by Robert Cameron (n.p.:Boosey and Hawkes), ii.

² Quoted in Terry Barham, “Biebl Ave Maria and More Helpful Stuff,” *ChoralNet: American Choral Directors Association*, entry posted October 31, 2005, <http://www.choralnet.org/view/171502> (accessed January 21, 2012).

Biebl composed *Ave Maria* for seven-part men's chorus in 1964. While the work has become a staple of the modern choral repertoire, Biebl uses early style characteristics for inspiration. The piece opens with an original monophonic solo in the style of Medieval Gregorian Chant. A great deal of the piece is sung by antiphonal choral groups reminiscent of the Italian Renaissance. The harmonic vocabulary and legato style are similar to the vocal works of Johannes Brahms, Anton Bruckner and other late-Romantic German composers.

The piece went largely unnoticed until 1970 when it was first performed in the United States by the Cornell University Glee Club under the direction of Thomas A. Sokol. After meeting Biebl at a recording session of the Glee Club in Frankfurt, Sokol received several of Biebl's compositions which he premiered in the United States. Of these works, *Ave Maria* received the most acclaim prompting Biebl to arrange additional settings for mixed and women's choirs.¹

The text is a hybrid of two traditional Roman Catholic prayers, the *Ave Maria* (Hail Mary) and the *Angelus Domini* (The Angel of the Lord).² Both prayer texts involve praise to Mary, the Mother of Jesus Christ. The *Ave Maria* prayer combines passages from the Gospel of Luke with a text dating from the fifteenth century.³ The text of the *Angelus Domini* is taken from the Gospels and mentions the event of the Annunciation,

¹ "Biography of Franz Biebl".

² Barham, "Biebl Ave Maria".

³ Michael Martin, "Ave Maria," *Thesaurus Precum Latinarum*, <http://www.preces-latinae.org/thesaurus/Basics/AveMaria.html> (accessed January 22, 2012).

the moment Christians believe the angel Gabriel announced to Mary that she was to be the mother of Jesus Christ.¹ Biebl chose to set only a portion of the *Angelus* text.

AD = text taken from *Angelus Domini*

AM = text taken from *Ave Maria*

Original Latin:

(AD)

Angelus Domini untiavit Mariae;

Et concepit de Spiritu Sancto.

(AM)

Ave Maria, gratia plena,

Dominus tecum.

Benedicta tu in mulieribus,
et benedictus frutus ventris tui, Iesus.

(AD)

Maria dixit: Ence ancilla Domini.

Fiat mihi secundum verbum tuum.

Et Verbum caro factum est.

Et habitavit in nobis.

(AM)

Sancta Maria, Mater Dei,

ora pro nobis peccatoribus,

nunc et in hora mortis nostrae.

Amen.

English Translation:

The angel of the Lord declared
unto Mary;

And she conceived of the Holy
Spirit.

Hail Mary, full of grace,
the Lord is with thee.

Blessed art thou amongst women
and blessed is the fruit of thy
womb, Jesus.

Mary said: Behold the handmade
of the Lord.

Be it done unto me according to
thy word.

And the word was made flesh.

And dwelt among us.

Holy Mary, Mother of God

pray for us sinners,

now, and at the hour of our death.

Amen.²

¹ Michael Martin, "Angelus," *Thesaurus Precum Latinarum*,
<http://www.preces-latinae.org/thesaurus/Cotidiana/Angelus.html> (accessed January 22, 2012).

² *ibid.*

Dr. Robert Cameron transcribed Biebl's work for winds for in 1993 using the mixed chorus version to better match the wind ensemble instrumentation.¹ Cameron prefers to call his work a transcription rather than an arrangement as most of the details of the original are preserved.² However, there are some differences in notation and form which will be discussed in the analysis section. This transcription is scored for modern wind ensemble with chimes.

Formal Analysis and Conducting Considerations

Ave Maria is in a hybrid binary form, AAB with an Introduction, Interlude and Coda. The tonal center is C major throughout with little chromaticism.

Tempo: *Freely, Sostenuto* (quarter note equals 69);

Meter: mostly 4/4, some mixed meters in chant sections

<u>Section</u>	<u>Measures</u>	<u>Description</u>
Chant Introduction	1-4	Solo Euphonium "Angelus Domini...", free meter
A	5-24	Double choir, call and response, "Ave Maria..."
Chant Interlude	26-34	Solo Euphonium and horn, "Maria dixit...", "Et verbum caro...", free meter
Repeat of A		
B	35-53	Double choir, call and response, "Sancta Maria"
Coda	53-61	"Amen"

The work opens with a four measure chant melody played by a solo euphonium or any tenor or baritone instrument. Cameron gives an option for this chant, as well as the

¹ Robert Cameron, e-mail to author, March 30, 2012.

² Biebl, *Ave Maria*, arr. Cameron, ii.

others in the piece, to be sung by male voices as all instrumental parts contain cues with the melody and Latin text. The chant melody is transposed to concert key in each part to aid in teaching the melodic line.

The tempo is indicated as *freely* and, in true chant form, should be performed without any sense of meter. Biebl's original notation is without meter, but Cameron includes bar lines and time signatures to aid in the performance (see Figure 3-1). If possible, this section should not be conducted in order to allow the soloist to play freely and expressively.

Figure 3-1: Comparison of chant melody in Cameron's arrangement and Biebl's octavo.

Cameron's arrangement (mm.1-4).¹



Biebl's octavo (m.0).²



Biebl's antiphonal choral writing is achieved by splitting the ensemble into two "instrumental choirs". However, in order to create more variety in the timbre, the instrumentation of these choirs is often frequently rearranged. Figure 3-2 shows how Cameron changes the instrumentation in two passages that are exactly the same.

¹ *ibid*, 1.

² Franz Biebl, *Ave Maria (mixed SATB chorus)* (Chapel Hill, NC: Hinshaw Music, Inc., 1985), 3.

Figure 3-2: Comparison showing the differences in instrumentation for the same passage.¹

Mm.5-9:

Mm.17-21:

Cameron also varies the density of texture throughout. At times the texture is *tutti*, as in mm.13-16 and mm.40-42. Other times the texture is made up of a few solo players seen in mm.21-25. Cameron feels these changes in timbre and texture were the key to the success of the arrangement.²

The A Section begins at m.5 with two antiphonal choirs presenting short, elided phrases in “call and response”. The volume starts at a *pianissimo* dynamic and gradually increases to *forte* in m.13. Most of the A Section consists of this polyphonic writing except for a short phrase between m.13 and m.16 when both choirs join together. The ensemble must be sensitive to the changes in texture and timbre as well as the extended crescendo and sudden dynamic shifts.

¹ Franz Biebl, *Ave Maria*, arr. Cameron, 1-3.

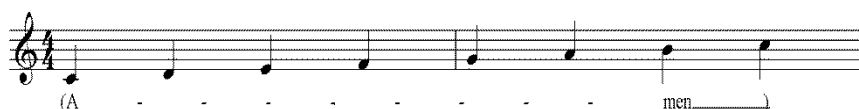
² Robert Cameron, email.

A second chant section acts as an Interlude and begins at m.26. At this point the second *Angelus* verse is played by a solo instrument, preferably euphonium. In Biebl's original work, the A Section repeats after this second chant, but in the wind arrangement, Cameron skips this repeat and goes directly to another chant with horn as the preferred instrumental color. The A Section returns once again in both versions.

The B Section begins at m.35 and is similar in structure to the A Section with the alternating instrument choirs. Like the A Section, Cameron continues to vary the instrumental colors and the density of texture. Both choirs join together again from mm.40-43 leading to one of two dynamic peaks of the piece. This phrase and the final chord are the only occurrences of the *fortissimo* dynamic. This is followed by a much lighter and transparent texture with two small chamber groups from m.43-48. At m.49 the two choirs combine again for closing a four measure phrase.

The text of the Coda at m.53 is the concluding 'Amen' which is sung five times. The melodic line is a simple ascending C major scale which is linked to the opening chant by the ascending motion and the octave interval.

Figure 3-3: Amen (mm.53-54).¹



The first "Amen", in C major, is played by a choir of low brass, horns and chimes. A choir of woodwinds (without alto saxophones), horns, tuba and string bass respond with the second "Amen" in F major. The antiphonal choral texture returns in the last four

¹ Franz Biebl, *Ave Maria*, arr. Cameron, 8.

measures and the final three “Amen” statements in C major. Through the “Amen” statements, Biebl includes the traditional I-IV-I plagal progression. The volume increases to *fortissimo* where a C major triad closes the work. The *fortissimo* dynamic is a change from Biebl’s original intention which called for a decrescendo on the final chord. Cameron works in contrast by calling for the last chord to sustain the strong dynamic until the release of sound.

As mentioned above, the only percussion instruments used are the chimes which represent church bells and bring a sacred atmosphere to the piece. While used sparingly, they also add color to the melodic line. This color should be heard within the texture but never overpowering. The effect is as if they were being heard from a distance, even with the *forte* dynamic at m.36. Wood hammers are preferred to acrylic to produce a warmer front (or ‘ping’) to the sound.

Personal Reflection

While the wind transcription gives the option for the chant sections to be sung or played by instrumental soloists, I chose the instrumental option. Solo euphonium played the chants of the opening and m.26 and solo horn took the chant at m.31. I personally felt it did not make formal sense to have an opening and interlude sung while the rest is played. In my opinion the form would be better balanced if there was a final chanted statement at the conclusion. I also felt that chanting only the *Angelus* portions while the rest is played cheats the text out of its full meaning.

I found the biggest challenge of conducting this work is maintaining the tempo. Biebl does not indicate a specific metronome marking, while Cameron indicates quarter note equal to 69 beats per minute. The sustained and connected notes give the lines an expansive feeling that often led to dragging – so much so that in one rehearsal I found my metronome marking to be quarter note equals 40. Simple practice with a metronome helped this issue. However, the tempo in the final performance was still quite slow.

An additional challenge proved to be control of the volume. The piece begins very softly and slowly increases in volume. It was challenging to keep the gesture small enough to show the growth in volume while still allowing the ensemble to breathe in a natural fashion. Often my pattern would become too large too quickly. A map of the dynamic markings helped to put changes of volume into perspective. This map allowed me to visualize the natural dynamic progression from the softest moments in the beginning to the peak at the very end. This visual representation assisted in mapping the physical contrast between *pianissimo* to *fortissimo*.

CHAPTER 4

A HYMN FOR THE LOST AND THE LIVING:
In Memoriam, September 11, 2001

Eric Ewazen

Date of Composition: 2002

Publisher: Southern Music Company

Duration: 9 minutes

Composer Biography

Eric Ewazen (b.1954) has composed for a wide variety of media including solo instruments, chamber ensembles, symphony orchestra, wind ensemble, and voices. His chamber music and sonatas for wind and brass instruments have become staples of the repertoire. To date, Ewazen has published thirteen works for large wind ensemble including *A Hymn for the Lost and the Living*, *Celtic Hymns and Dances*, and several concertos for solo instrument and winds. His works are published by Southern Music Company or are self published. Ewazen earned both MM and DMA degrees from The Juilliard School where he has been a member of the faculty since 1980. His composition teachers include Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwantner.¹

¹ "About the Composer: Eric Ewazen," *The Music of Eric Ewazen*, <http://www.ericewazen.com/new/about.php> (accessed January 29, 2012).

Program Notes

The following section contains the composer's program notes accompanied by comments on the interpretation by the author.

A Hymn for the Lost and Living: In Memoriam, September 11, 2001 was commissioned by and dedicated to the US Air Force Heritage of America Band, Major Larry H. Lang, Director. In his own "program notes", Ewazen describes his inspiration for composing a piece about September 11:

"On September 11, 2001, I was teaching my music theory class at The Julliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief...During the next several days, our great city became a landscape of empty streets and impromptu heartbreaking memorials mourning our lost citizens, friends and family...A few days later, the city seemed to have been transformed...I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support. *A Hymn to the Lost and the Living* portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories."¹

Ewazen describes the piece as a "memorial", but never makes any mention of a specific program. Once I began my study, however, I wondered if Ewazen did in fact have programmatic elements in mind. Did Ewazen use musical symbolism in the same manner as Frank Ticheli in his *An American Elegy*? Or is the work simply a memorial in

¹ Eric Ewazen, *A Hymn for the Lost and the Living: In Memoriam, September 11, 2001*, (San Antonio, TX: Southern Music Company, 2002), 2.

the realm of Samuel Barber's *Adagio for Strings*? I began to look into finding my own personal program with these questions in mind.

Dr. Amy Roisum-Foley suggested that I look into the "Five Stages of Grief" and to see if the music carries the listener through these stages as Ronald Lo Presti does in his *Elegy for a Young American*. The "Five Stages of Grief" - Denial and Isolation, Anger, Bargaining, Depression, and Acceptance - were first proposed by Elisabeth Kubler-Ross in her book *On Death and Dying* published in 1969.¹ As I begin to study and reflect on the piece I discovered the music does relate to these stages and has similarities to Lo Presti's work.

To start, both pieces begin with an introductory theme that sets a mood of reflection and remembrance. Both pieces also take the listener through feelings of denial, bargaining, anger, depression, and acceptance. Lo Presti takes us through the stages in an ordered progression, while Ewazen appears to revisit some of the stages even after reaching the acceptance stage. Both pieces end very softly and with chimes as if to be a final reminder of loss.²

A Hymn for the Lost and the Living is scored for large wind ensemble including four parts for trumpet. There is also a part for contra-alto clarinet (or contra bass-clarinet) that is almost always doubled by baritone saxophone. In sections without this

¹ Julie Axelrod, "The 5 Stages of Grief," *PsychCentral*, <http://psychcentral.com/lib/2006/the-5-stages-of-loss-and-grief/> (accessed March 3, 2012).

² Scott Stewart, "Elegy for a Young American," in *Teaching Music Through Performance in Band, Volume 2*, edited by Richard Miles, (Chicago: GIA Publications, Inc., 1998), 304-307.

doubling (i.e. mm.49-51 and mm.57-59), the part is best covered by bassoon or string bass.

Formal Analysis and Conducting Considerations

A Hymn for the Lost and the Living is in an arch form: ABCDEFGEBA. The tonic-dominant tonal relationship is a major feature of the tonality. The chart below includes how the “Five Stages of Grief” relate to each section of the piece.

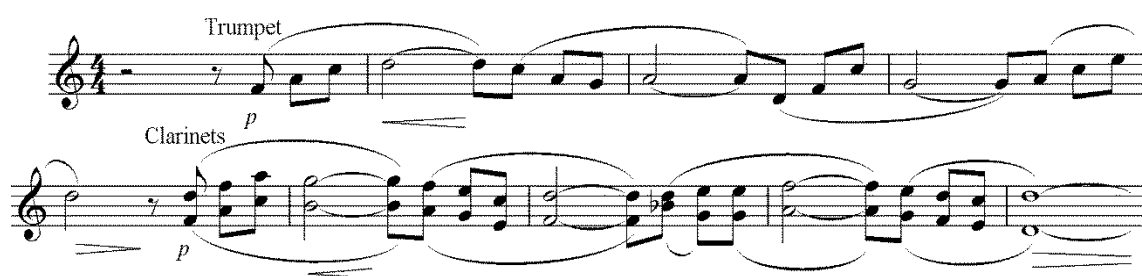
Tempo: *Adagio*; Meter: 4/4

<u>Section</u>	<u>Measures</u>	<u>Tonality</u>	<u>Description</u>	<u>Stage</u>
A	1-8	C minor	“Taps” theme	Denial/Isolation
B	9-16	"	Brass chorale	"
B'	16-24	"	Variation of chorale	"
C	25-32	G minor	Contrasting themes	Anger/ Bargaining
C'	33-40	D minor	"	"
D	41-48	A major	Transitional passage	"
E	49-60	D minor	Primary theme	Depression
E'	61-72	A/E minor	Primary theme <i>tutti</i> ensemble	"
F	73-80	D minor	“Funeral March”	Anger
G	81-88	G minor	Transitional passage	Bargaining
E''	89-100	D minor	Primary theme sparse texture	Depression
E'''	101-112	A/E minor	Primary theme <i>tutti</i> ensemble	"
B''	113-120	E/B-flat minor	Return of chorale	Denial/Isolation
A'	121-134	B-flat minor	“Taps” theme, augmented	Denial/Isolation

The piece opens with solo trumpet playing a melody in C minor with several arpeggio figures reminiscent of *Taps*. This four and a half measure solo is best played

very freely without a conductor. The “taps” theme is picked up by clarinets I and II in m.5 who harmonize the melody in 6ths and are accompanied by bassoon I providing harmonic stability (see Figure 4-1). This opening theme sets a mood of reflection before going on to capture the emotions of that fateful day. The lone trumpet solo and sparse texture that follows creates a feeling of isolation.

Figure 4-1: “Taps” theme; transposed to concert key (m.1-8).¹



Sections B through D that follow contain constant shifts in melody, tonality, texture, and timbre that give the piece a disjointed feel. Even the new themes introduced don't seem to be complete and never fully develop. Melodies alternate between hymn-like and lyrical phrases while the texture alternates between homorhythmic chorales and homophonic melody and accompaniment. There are also several moments of silence that add some tension to the piece as well. The musical impact reflects on the emotions as day unfolded; emotions of shock, disbelief, anger, and sorrow.

The B Section is chorale-like with a homorhythmic, four-voice texture. Each short, two measure phrase begins with a quarter rest causing the theme to feel disjointed. The C minor tonality from the A Section continues as small chamber groups of brass instruments move through each phrase.

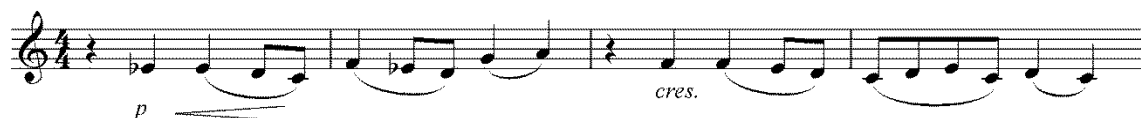
¹Ewazen, *A Hymn for the Lost and the Living*, 3-4.

Figure 4-2: Portion of B Section chorale (m.9-12).¹



A variation of the chorale melody, more lyrical and less hymnlike, is played in m.17 by the oboe I, clarinet I, and alto saxophone I (see Figure 4-3). A homophonic chordal accompaniment is provided by the rest of the woodwinds. After four bars of this variation the homorhythmic chorale returns.

Figure 4-3: B' Section, variation of chorale melody from Figure 4-2 (m.17-20).²



The phrases in m.9-24 are only two measures in length starting at a soft dynamic and quickly increasing in volume. The natural tendency is to pull the volume back during the second half of the phrase. Instead, the crescendo should continue through the entire phrase and only return to soft again at the start of the next measure to allow each phrase to begin with a sense of urgency. The suspended cymbal rolls should sound as if they are from a distance. The only roll with a crescendo appears at m.19.

The C Section begins at m.25 and consists of two contrasting themes each four measures long in the key of G minor, the dominant of C minor. The first theme, representing the stage of Anger, is slow moving with a narrow melodic range played by

¹ *ibid*, 4-5.

² *ibid*, 5-6.

the saxophones and horns. Low woodwinds, low brass, and string bass play chords on beats two and four with some weight giving this phrase a *pesante* style.

The second theme of the C Section, representing the stage of Bargaining, is faster moving and much more melodic. Trumpet I plays a two bar antecedent phrase that is answered by an upper woodwind consequent phrase. Clarinets, bassoons, and mallet instruments provide the accompaniment. The mallet instruments roll half note chords while clarinets and bassoons play sixteenth note arpeggios with rests on beats one and three.¹ The woodwinds should be advised to listen for the mallets to help feel the rests.

The C' Section begins at m.25 and is a near exact repeat of the C Section. The same instrumentation and orchestration is used with everything played a fifth higher than before in the key of D minor, the dominant of the previous key, G minor.

The D Section begins at m.41 and works as a transitional passage with a short chorale played by *tutti* woodwinds and brass. The dynamic suddenly drops to *piano* and increases to *forte* over two bars of a flowing eighth-note melody. There is a brief tonicization of A Major at m.43 where the horns, low brass, and string bass continue the chorale using the rhythm of the B Section. The trumpets enter the texture at m.44 with a figure similar to the ‘taps’ theme and woodwinds conclude the chorale at m.45. A solo euphonium enters the texture at m.46 with a descending melodic line that is then taken by a solo tuba in the anacrusis to m.47. This cadenza like passage serves as a transition to the E Section and to bring the tonality back to D minor.

¹ The vibraphone roll is optional and is preferred by the author to allow the “shimmering” color to be heard.

The melodic lines must be seamless throughout the B, C, and D Sections. The ensemble should not “clip” the ends of phrases, but rather give them full value all the way to the bar line. It is easy to cut off early at the end of m.42 due to the unresolved final eighth note. Those that rest in m.43 should immediately cut off on beat one. The changes in material should sound almost abrupt, with no break in between them. This is especially important in m.33 and m.41 where there is a change of themes and dynamic.

Over one-third of the piece is complete before the primary theme, representing the Depression Stage, is finally presented. A mourning process, complete with a funeral (m.73, “Funeral March”), begins after having explored the emotions surrounding the tragedy. The E Section contains the primary theme of the piece which consists of three phrases identified as ‘x’, ‘y’, and ‘z’. The theme is heard twice with changes in timbre and texture. The suspended cymbal has a constant presence with a strike on beat three of every measure from mm.49-72.

Figure 4-4: Primary theme with phrase analysis; transposed to concert key (m.49-60).¹



Trumpet I plays the ‘x’ phrase with trumpet II providing harmonic accompaniment. Low woodwinds, the saxophones, low brass, and double bass play an

¹ Ewazen, *A Hymn for the Lost*, 12-15.

accompaniment of arpeggios that is broken up between the different instruments.

Passages with this accompaniment (i.e. mm.49-52, mm.57-60, and mm.97-100) should be rehearsed separately from the rest of the ensemble to better address the complexity of the rhythm and entrances. Figure 4-5 shows the individual parts and Figure 4-6 shows the composite line the parts create.

Figure 4-5: Primary theme accompaniment (m.49-52).¹

Figure 4-5 displays the individual parts for the primary theme accompaniment (measures 49-52). The score is written for six instruments: Alto Saxophone, Tenor Saxophone, Trombone 2, Bass Trombone/Contra-alto Clarinet, Euphonium/Baritone Saxophone, and Double Bass/Bass Clarinet. The music is in 4/4 time. The Alto Saxophone and Tenor Saxophone parts begin with a piano (*p*) dynamic. The Trombone 2, Bass Trombone/Contra-alto Clarinet, and Euphonium/Baritone Saxophone parts begin with a pianissimo (*pp*) dynamic. The Double Bass/Bass Clarinet part begins with a piano (*p*) dynamic. The score shows the complex rhythmic patterns and entrances for each instrument across the four measures.

Figure 4-6: Primary theme accompaniment, composite rhythm (m.49-52).²

Figure 4-6 displays the composite rhythm for the primary theme accompaniment (measures 49-52). The score is written in 4/4 time and shows the combined rhythmic patterns of the instruments from Figure 4-5. The composite rhythm is a complex, multi-layered pattern that combines the individual parts into a single, unified line.

The ‘y’ phrase is played by clarinet I and is accompanied by the remaining clarinets and bassoons. The bassoons play sixteenth note arpeggios with clarinet III and bass clarinet on a static harmonic accompaniment. The clarinet II part acts as a counter melody to clarinet I and should be balanced accordingly. The theme is passed back to trumpets I and II for the ‘z’ phrase accompanied by trumpets III and IV playing a

¹ *ibid*, 12-13.

² *ibid*, 12-13.

countermelody with the low woodwinds returning to the broken arpeggio figure. The horns add additional color by doubling the melody and countermelody at m.58.

An E major chord at m.60 brings the tonality to the dominant key of A minor for the E' Section in which the entire primary theme is harmonized as a four-part chorale with an arpeggiated accompaniment. The arpeggios, played by woodwinds and vibraphone, should be brought out to be heard in the chorale texture. The vibraphone should be played with hard mallets for a “shimmering” color and projection. A change of orchestration occurs at m.67 with lower voices, horns and vibraphone carrying the accompaniment to the end of the section. The tonic/dominant relationships continue with a B major chord to modulate the tonality into E minor for the ‘z’ phrase at m.68. Both conductor and ensemble need to be aware that the suspended cymbal continues to play on beat three of every bar and should be balanced accordingly.

There are several changes in volume between mm.61-72 that must be followed. At m.61 the dynamic is marked *mezzo-forte* and increases to *forte* at m.65. The volume decreases to *mezzo-piano* at m.69 and should continue to become softer until a large crescendo at m.72 which leads into the F Section. The decrease in volume at m.69 is difficult to achieve with the ascending arpeggio in the accompaniment, the tonal modulation, and the desire to naturally crescendo into the final majestic phrase of the theme. This decrescendo must be followed in order for the climax of the piece, a recapitulation of the same material, to have greater effect.

The central F Section, though brief, contains some of the most dramatic musical material of the piece. A rhythmic ostinato, giving the impression of a funeral march, is played by most of the upper voices and snare drum with snares off (see Figure 4-7).

Meanwhile, the lower voices of the ensemble play open-fifths with a harmonic progression following the circle of fifths: D – A – E – B – F-sharp. This music slowly builds in intensity over eight bars as the melody ascends and the volume swells.

Figure 4-7: “Funeral March” ostinato (m.73).¹



The ‘Funeral March’ comes to a sudden end with the start of the G Section. Like the D Section, the G Section serves as a transition between major portions of the piece. A new theme, representing the Bargaining Stage, appears at m.83 and is played by piccolo, clarinet I, alto saxophone I, and trumpets. This two measure theme is suddenly and harshly interrupted by a unison E-flat from the low clarinets and tuba. The upper woodwinds continue with a two measure antecedent phrase as the low saxophones and trombones continue with the consequent phrase.

The E" Section begins at m.89 and is a return to the Depression Stage. This section is essentially a recapitulation of the first E Section with some developmental changes. The trumpet I and II, and clarinets I and II quote their previous statements but the accompaniment is a stark contrast. The flowing arpeggios are now replaced with silence on beats one and two, and a unison D on beats three and four. Even the suspended cymbal, which has been such a constant presence in most of the piece, is silent.

A final statement of the primary theme begins at m.101 in Section E". The material in this section is exactly the same as E' except for a dynamic change at m.108.

¹ ibid, 18.

Ewazen previously called for a decrescendo leading to the 'z' phrase. In this restatement, he calls for a crescendo thereby making this the climax of the work. As the theme comes to a conclusion, there is a cadential extension of one measure. The direction of the musical phrase brings a feeling that the Acceptance Stage, and resolution, will finally take place.

The primary theme is suddenly interrupted with a unison E, however, setting up the return of the chorale from the B Section and the Denial/Isolation Stage. This section is very brief and serves as a transition to the return of the A Section and the final moments of the piece. In the midst of the E minor tonality, there is an F-flat major chord at m.116 (enharmonic spelled E Major, the parallel key). This one measure of major tonality brings a brief moment of hope, the Acceptance Stage. Unfortunately, this glimmer of major lasts only briefly as the tonality suddenly becomes B-flat minor. A sense of isolation returns as horns, trombones, and euphoniums bring the chorale to a close.

M.121 marks the start of the A' section and a return to the state of reflection from the Introduction. The first half of the 'taps' theme returns in augmentation and in B-flat minor. Trumpet I plays the melody with a dissonant harmonization by the remaining trumpets. Meanwhile, horns and low brass sustain a pedal B-flat with staggered entrances. The suspended cymbal returns to its place on beat three and is doubled by chimes playing a B-flat reminiscent of funeral bells. Tam-tam is also heard at the bass trombone/tuba entrances adding some depth to the sound. The dissonant harmonies of the trumpets are heard until m.128 with the appearance of E-flat and G-flat major triads bringing one last glimmer of hope.

Again the feeling of hope and resolve is short lived as the sound fades to nothing at m.132. After two beats of silence, *tutti* ensemble, minus piccolo and oboe, play a very soft B-flat minor triad with added second which increases in volume. The dissonance is resolved on the downbeat of the final measure with a unison B-flat that slowly fades away. The Chimes should be heard clearly in the last three measures and not get lost with the additional volume of nearly all the other players. The dissonant chords and dark timbre of the unison B-flat end the piece in the Denial/Isolation Stage. This conclusion serves as a reminder that while we move on with life and remember the lost, the world will never be the same after September 11, 2001.

Personal Reflection

There were two specific moments I found challenging in the preparation and performance of this piece. First, I found entrances on beat two (m.9, m.17, m.21, etc.) to be a challenge just as they were in *Cloudburst*. In this case, giving a prep beat horizontally away from the body on beat one was more effective in communicating my intent than a downward prep. The second challenge was helping the ensemble align the eight-notes on the second half of beat four in mm.21-22 (see Figure 4-8). Giving a gesture of syncopation on beat four would only stop the flow of the gesture and likely cause the note to be short and weighted. I went to the psychological conducting exercises of Elizabeth Green for guidance. During a warm-up I tried to show the rhythm through gesture without showing any pattern or pulse and the ensemble playing a unison pitch. It took a few attempts before the ensemble became accustomed to the gesture, though once it was understood what they were seeing from me the rhythm began to align.

Figure 4-8: Rhythmic figure (mm.21-22).¹



This was an excellent piece to help me release my inhibitions and be more expressive on the podium. It was much more challenging than I expected it to be. While I understood what the piece was about and had created my own “program”, I encountered difficulty translating that understanding into my gesture and to the overall atmosphere of the work. Most of the difficulty came from my discomfort with this type of expression. I had conducted slow and expressive pieces before, but without this type of intense emotion and meaning. It was not until the final rehearsals that I was able to truly “let go” allow the emotion guide the gesture, not just the technical execution. The performance sticks out in my memory as a moment when I was finally able to balance being free and expressive with appropriate technique.

¹ *ibid*, 6.

CHAPTER 5

FIVE ENGLISH FOLK SONGS

Ralph Vaughan Williams

Wind Arrangement by Evan Feldman

Date of Composition (Original Choral): 1913

Date of Composition (Wind Band): 2011

Publisher: Tierolff Muziekcentrale; Roosendaal, the Netherlands

Duration: 13 minutes

Composer / Arranger Biographies

Ralph Vaughan Williams (1872-1958) was a significant English composer of the 20th Century and a key figure in the revival of English music¹. His large output of compositions includes nine symphonies, five operas, music for film and stage, song cycles, church music, choral works, and works for wind band.²

Vaughan Williams' early training included study with Sir Hubert Parry and Sir Charles Stanford at the Royal College of Music. He completed a Bachelor of Music degree (as well as a Bachelor of Arts in History) at Trinity College, Cambridge where he studied with Charles Wood. Vaughan Williams also studied with Max Bruch and Maurice Ravel in his early career.³ In 1895 Vaughan Williams met Gustav Holst and started a friendship that lasted until Holst's death in 1934. Vaughan Williams himself

¹ Hugh Ottaway and Alain Frogley, "Vaughan Williams, Ralph," *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42507> (accessed March 19, 2012).

² "A Short Biography," *The Ralph Vaughan Williams Society*, <http://www.rvwsociety.com/biography.html> (accessed March 19, 2012).

³ Stephen Connock, "The Life of Ralph Vaughan Williams," *The Ralph Vaughan Williams Society*, http://www.rvwsociety.com/bio_expanded.html (accessed March 19, 2012).

called Holst “the greatest influence on my music”.¹ The two often met to examine and critique each other’s compositions. Vaughan Williams lovingly called these meetings “field days”.²

Vaughan Williams’ interest in folk music began in 1903 when he encountered a song entitled *Bushes and Briars*. This was the first of more than 800 songs he collected over his lifetime which went on to have a mark on his own compositional output. These folk songs strongly influenced the melodic content, rhythm, and texture of both his vocal and instrumental works. Committed to the preservation this music, he joined the Folk Song Society in 1909 and later became president in 1927.³

The unique style and musical voice that made Vaughan Williams such an influential composer was slow to develop. Works for voice and chamber ensembles dominated his early output up until 1910 with the performances of *Fantasia on a Theme of Thomas Talis* and *A Sea Symphony*. After military service in World War I, he continued into his most productive period with several symphonies, operas, and other large scale works. It was also during this period that Vaughan Williams composed his four works for wind band which are now firmly established as part of the core repertoire.⁴

Vaughan Williams’ importance to music lies not only in his compositions, but also his philosophy. His rise to popularity came at a time when the great developments in art music were occurring on the European continent. He believed the future of English music would be found “not in imitating foreign models, but in a regenerative use of

¹ Ralph Vaughan Williams, “Musical Autobiography,” in *Ralph Vaughan Williams: a Study*, edited by Hubert Foss (New York: Oxford University Press, 1950), 37.

² *ibid.*

³ Connock, “The Life and Times of Ralph Vaughan Williams”.

⁴ *ibid.*

native resources”.¹ This led Vaughan Williams to English folk music and composers of Elizabethan England. Another important aspect of his philosophy was his belief that music was for all people. Any musical situation, no matter how trivial, captured his fascination and interest. His output shows music of different levels, from the simplest pieces for amateur musicians to complex works for chorus and symphony orchestra.²

Dr. Evan Feldman is currently Assistant Professor of Music at the University of North Carolina at Chapel Hill where he conducts the Wind Ensemble. Previous teaching positions include the College of William and Mary in Williamsburg, VA and Central College in Pella, IA. He received his DMA in Wind Conducting from the Eastman School of Music and also served as assistant conductor of the Eastman Wind Ensemble. His conducting teachers include Donald Hunsberger, Mendi Rodan, and Rodney Winther.³

Feldman is also a published author having written articles for *The Instrumentalist* and *MENC Music Educators Journal*. His textbook *Instrumental Music Education: Teaching with the Musical and Practical in Harmony* is published by Routledge Publishing. An arranger and editor for winds, his works are published by Tierolff Muziekcentrale, Roosendaal, the Netherlands.⁴

¹ *ibid.*

² *ibid.*

³ “Biography,” *Evan Feldman*, <http://evanfeldman.com/> (accessed March 8, 2012).

⁴ *ibid.*

Program Notes

Ralph Vaughan Williams first started collecting folk songs in 1903 and continued for most of his life. Much like his contemporaries Percy Grainger and Bela Bartok, Vaughan Williams kept a catalogue of these melodies including where they came from and the names of the people who sang them.¹ Michael Kennedy suggests that Vaughan Williams' own interest as a historian led him to take on such a laborious task of preserving what was quickly being forgotten.²

Vaughan Williams composed *Five English Folk Songs* in 1913.³ Scored for unaccompanied SATB chorus, it was his most elaborate folk-song setting. In previous works he had simply set the melody for unison voices with piano accompaniment, but in this set the songs are arranged with great freedom in texture and harmony. Vaughan Williams' intentions can best be summarized with his own words: "There is no original version of any particular tune...in one sense any particular tune is as old as the beginning of music; in another sense it is born afresh with the singer of today who sang it".⁴ In this work, Vaughan Williams is the "singer of today" bringing the tunes back to the "living folk tradition".⁵

The five songs (movements) that make up *Five English Folk Songs* are titled:

- I. *The Dark-Eyed Sailor*
- II. *The Spring Time of the Year*
- III. *Just as the Time of Flowing*
- IV. *The Lover's Ghost (Well Met, My Own True Love)*
- V. *Wassail Song*

¹ Michael Kennedy, *The Works of Ralph Vaughan Williams* (London: Oxford University Press, 1964), 647.

² *ibid*, 35.

³ An extended title given in some editions is *Five English Folk Songs Freely Arranged for Unaccompanied Chorus*.

⁴ Quoted in Kennedy, *The Works of Ralph Vaughan Williams*, 135.

⁵ Kennedy, *The Works of Ralph Vaughan Williams*, 135.

The selection of these five songs is interesting in that, unlike a traditional song cycle, there is no common source, theme, or narrative that connects the individual movements into a coherent set.¹ The first four songs mention sailors and themes of love while the fifth is essentially a drinking song. A common theme of meetings, both new encounters and reunions, could be made, but this is a somewhat loose connection. The moods are well contrasted with movements I, III, and V joyful and boisterous with movements II and IV being slow and expressive. The texts of the folk songs and details of their origins can be found in Appendix B.

The first performance of the complete work is unknown. However, three of the movements (I, III, and V) were first performed May 1, 1914, at the Physiological Theatre of Guy's Hospital, London. The ensemble, the Guy's Hospital Musical Society, was conducted by W. Denis Browne.²

Evan Feldman arranged this choral work for winds in 2011. Feldman first became interested in the work after a performance of the *Wassail Song* by the choir at the College of William and Mary: "There was something about the joyfulness of the tune and its rhythmic vitality that reminded me of something like Percy Grainger's *Themes from Greenbushes*."³ After investigating the other movements, Feldman chose to arrange the entire set. His orchestration utilizes a variety of instrumental colors and textures; moments of brilliant full *tutti* woodwinds and brass alongside intimate chamber sections which allow soloists to shine. Despite missing the important element of text, Feldman manages to incorporate elements of text painting, especially in Movements I, III and IV.

¹ Hubert Foss, *Ralph Vaughan Williams: A Study* (New York: Oxford University Press, 1950), 98.

² Kennedy, *The Works of Ralph Vaughan Williams*, 461.

³ Evan Feldman, email to the author, March 28, 2012.

In his “conductor’s notes”, Feldman describes some of the additions and alterations he made to the original work:

“I have attempted to be faithful to the original. With the exception of the percussion parts and elaborations of the accompaniment, every note is Vaughan Williams’ own. Most of the articulation has been added in lieu of the text, and phrase markings/slurs by and large reflect the structure of the text. Keys have been shifted slightly to be more ‘band-friendly’ ”.¹

The alteration of the keys is significant as this abandons the tonal relationships of the original as the chart below demonstrates.

<u>Movement</u>	<u>Original Key</u>	<u>Arrangement Key</u>
I	G major	F major
II	E Aeolian	D Aeolian
III	A major	A-flat major
IV	C-sharp Dorian	D Dorian
V	A major	B-flat major

Feldman also takes some liberty with the tempi. Movement I is faster than the original as Feldman felt it was better fit for winds as instrumentalists were not limited by the need to sing with clear diction.²

<u>Movement</u>	<u>Original Tempo</u>	<u>Arrangement Tempo</u>
I	<i>Andante quasi allegretto</i> quarter note equals 78	<i>Allegretto</i> quarter note equals 92 to 100
III	<i>Allegro vivace</i> quarter note equals 160	<i>Allegro vivace</i> quarter note equals 138 to 152
IV	<i>Lento ma non troppo</i> half note equals 54	<i>Lento ma non troppo</i> half note equals 78

*Movements II and V remain the same.

¹ Ralph Vaughan Williams, *Five English Folksongs*, arranged by Evan Feldman (Roosendaal, the Netherlands: Tierolff Muziekcentrale, 2011).

² Evan Feldman, email to the author, April 13, 2012.

The wind arrangement of *Five English Folksongs* is scored for modern wind ensemble with optional parts for second oboe and second bassoon. Apart from the inclusion of mallet instruments, the percussion instrumentation and use is very reminiscent of Vaughan Williams' own percussion writing in his wind band works.¹

Formal Analysis and Conducting Considerations

Movement I – The Dark-Eyed Sailor

Figure 5-1: *The Dark-Eyed Sailor* melody and phrase analysis.^{2,3}

Andante quasi allegretto. ♩ = 78

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked 'Andante quasi allegretto' with a quarter note equal to 78 beats per minute. The melody is divided into four phrases labeled 'a', 'b', 'c', and 'd'. Phrase 'a' covers the first line of music, 'b' covers the second line, 'c' covers the third line, and 'd' covers the fourth line. The lyrics are: '1. It was a comely young lady fair, Was walk - ing out for to take the air, She met a sail - or all on her way, So I paid at - ten - tion So I paid at - ten - tion to what they did say.' The score ends with a double bar line.

This song tells the story of a young lady who is reunited with her lost lover “the dark-eyed sailor”. At first the sailor is a stranger to her; but once he shows his half of a

¹ For a more historically accurate performance (early Twentieth Century), the author recommends using a field drum in the place of a snare drum.

² Ralph Vaughan Williams, *Five English Folk Songs* (London: Stainer & Bell, Ltd., 1913), [http://imslp.org/wiki/5_English_Folk_Songs_\(Vaughan_Williams,_Ralph\)](http://imslp.org/wiki/5_English_Folk_Songs_(Vaughan_Williams,_Ralph)) (accessed November 1, 2011), 1-2.

³ A note on the transcribed folk song melodies: The transcriptions seen in this document were taken from the original choral score and are meant as a visual aid for the analysis. They are not meant to represent the actual folk songs. Since these melodies were freely arranged it is possible the transcriptions seen here are not exactly how Vaughan Williams heard these songs in the “field”.

ring they split before he went to sea, she realizes it is her lost love. In the original choral work, Vaughan Williams uses the different voice types to represent the characters. The fair lady's lines are sung by the women, the sailor's lines are sung by the men, and the full ensemble sings the lines of the narrator. Likewise, Feldman uses different colors of the ensemble to make a distinction between the character's parts.

The form is strophic and in five verses with an eleven measure melody divided into four phrases. The first three phrases are in triple meter, and the fourth is in duple meter (see Figure 5-1).

Tempo: *Allegretto* (quarter note equals 92 to 100); Meter: 3/4, 2/4

<u>Section</u>	<u>Measures</u>	<u>Tonality</u>	<u>Description</u>
Verse 1	1-11	F major	Clarinet choir lead; narrator's introduction - <i>grazioso</i>
Verse 2	11-22	F major	Dialogue between the two characters - <i>espressivo</i>
Verse 3	21-32	D Aeolian	Trumpet/Euphonium melody with pedal D; the lady's dialogue
Verse 4	33-44	F major	Slower tempo, narrator's lines – <i>Animato</i> second half
Verse 5	43-54	F major	Narrator's conclusion – <i>piacevole</i>

In the first verse, the narrator introduces the story and characters in a light texture with the clarinet choir as the lead tone color. In the indicated style, *grazioso* (gracefully), clarinet I plays the melody for the first two phrases with other high woodwinds doubling at different times. The clarinet I line has the option to be played an octave higher than written which provides a much brighter timbre. The short snare drum entrance at m.6 should be very light and blend into the texture. At m.8 there is a style change, marked

vibrantly, where the final phrase of the verse is played by *tutti* ensemble with the exception of piccolo and flute II. The ensemble is joined by the snare drum with a march-like accompaniment.

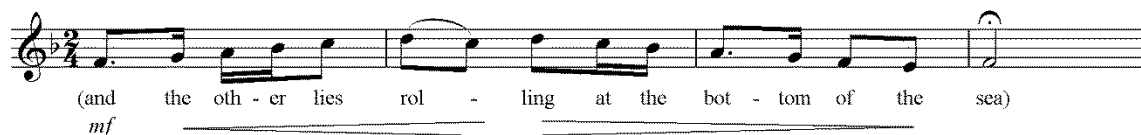
Verse 2 begins at the anacrusis to m.12 and is a dialogue between the two characters. The style is now marked as *espressivo*. The lines of William, the sailor, are played by several of the lower voices of the ensemble in unison octaves: bassoon I, bass clarinet, horns I and II, trombone I and II, euphonium, and tuba. The young lady's lines are played by the higher voices in unison octaves: piccolo, flutes, oboe I, and xylophone. The verse closes with *tutti* ensemble utilizing different voicing, harmonization, and articulations than before. In contrast with the light and buoyant staccatos in Verse 1, there are no articulation marks in the penultimate measure. This sets up the change of style and color that will occur in Verse 3.

Verse 3 continues the dialogue with the lady telling the story of how she and the sailor were separated and thus sounds tonally darker by use of D Aeolian mode. Vaughan Williams not only creates contrast between major and minor, but also between diatonic and modal. Even though the melody remains unchanged from its F major form, the triad at m.22 firmly establishes a tonal center of D Aeolian.

The style remains *espressivo* in Verse 3 which is seamlessly elided with the end of Verse 2 at m.21. Trumpet I and euphonium play the first two phrases of this verse (originally sung by alto voices) while bass clarinet, tuba and timpani play a pedal D supported by the bass drum. Darker colors from the flutes in their low register, oboes, clarinets I and II, and horns I and II create a polyphonic texture with two additional counterlines. The tonality quickly shifts back to F major and the style becomes *brillante*

at m.28 as the final phrase is played by *tutti* ensemble with added percussion. The tempo slows down in the last two measures of the verse, ending on a fermata at m.32. The crescendo and decrescendo in the last four measures provide superb text painting to the line “and the other lies rolling at the bottom of the sea”. This quick increase followed by an immediate decrease in volume is a fantastic representation of a wave rushing onto shore.

Figure 5-2: Melodic line demonstrating text painting (mm.29-32).¹



Vaughan Williams calls for a tempo change at m.33, the opening of Verse 4. In the original score, Vaughan Williams’ tempo is marked *A tempo tranquillo*, while Feldman clarifies the tempo change by marking the score as “*Tranquillo* (Noticeably slower than the opening)”. The silence at the start of m.33 provides a conducting challenge. Beat one should be a clear but small “dead” beat followed by a short breath for the entrance on the end of two. Another possibility would be to remove beat one and think of the measure in 2/4 as opposed to 3/4.

In this verse, the sailor presents his half of the ring and the lady finally realizes his identity. Again, Feldman uses mostly higher ranged instruments and a monophonic texture to represent the lady’s lines. At m.38 the tempo increases to *Animato*, depicting the lady’s great joy of her reunion with her true love. The conductor must think very carefully about communicating the new tempo with a clear preparatory gesture. The final

¹ Ralph Vaughan Williams, *Five English Folk Songs*, arranged by Evan Feldman (Roosendaal, The Netherlands: Tierolff Muziekcentrale, 2009), 3.

phrase is heard with fanfare motives played by trumpets, trombones, and percussion in mm.41-43. These are not in Vaughan Williams' vocal score, but Feldman makes a very tasteful choice by adding them as a text painting element further characterizing the joy of the sailor's return and the reunited lovers.

Verse 5 begins at the anacrusis to m.44 and, like Verse 3, begins in elision with the previous verse. Clarinets I and II, and trumpet I have the melody with other voices doubling as the first two phrases are played. The final phrase is once again played by *tutti* ensemble with a *rallentando* and *crescendo* in the final two measures. The style of this final verse is marked *piacevole* (pleasing) and, like Verse 1, should be played very with a graceful lilt.

Movement II – The Spring Time of the Year

Figure 5-3: *The Spring Time of the Year* melody and phrase analysis.¹

Adagio. ♩ = 56

1. As I walked out one morn - ing, In the spring-time of the year, I
o - ver-heard a sail - or boy, Like - wise a la - dy fair.

The Spring Time of the Year simply describes a sailor boy and a young lady enjoying a spring day and is actually a shortened version of a much longer song (see Appendix B). In the original choral version the form is strophic, two verses, with wordless Introduction and Coda. In this wind-band arrangement, the Introduction and

¹ Vaughan Williams, *Five English Folk Songs*, 6.

Coda are analyzed as verses themselves as they contain the entire melody. The melody is nine measures long and divided into four phrases. The tonality is D Aeolian.

Tempo: *Adagio* (quarter note equals 56);¹ Meter: 3/4

<u>Section</u>	<u>Measures</u>	<u>Description</u>
Introduction	1-2	Open fifth drone
Verse 1	2-13	Euphonium solo with chromatic accompaniment
Verse 2	13-22	Brass choir plus oboes and bass clarinet
Verse 3	22-32	<i>Tutti</i> ensemble
Verse 4	33-42	Euphonium/clarinets call and response
Coda	41-47	Closing phrase in imitation

The movement opens with a two measure introduction by the flutes, bassoons, clarinets I and II, bass clarinet, and timpani playing a D?A open fifth. This sets up a quiet drone that supports the solo euphonium *espressivo* melody beginning at m.3 and the start of Verse 1. The texture remains simple with some chromatic movement in the clarinet lines. Accompaniment parts are marked *come lontano* (at a distance) and should be played as softly as possible with any chromatic movement played out. The short moving lines of bassoon I and clarinet I, m.10 and m.11 respectively, should be clearly heard. At m.12, the accompaniment returns to the open fifth and releases on beat one of m.13 as the timpani holds a rolled D connecting the first verse to the second.

Verse 2 begins at the anacrusis to m.14 and is played by oboe, bass clarinet, and brass choir in a homophonic texture. Oboe I and trumpet I double the melody over a flowing eighth note accompaniment. The triplet figures in the accompaniment should be clearly heard in the texture.

¹ The author prefers a tempo closer to quarter note equals 63.

The third verse is played by *tutti* woodwinds and brass with piccolo, flutes, oboes and trumpets I and II carrying the melody. Lower tone colors drop out of the last phrase leaving a homorhythmic texture. The last note of the melody is extended by an additional measure as the bass line descends to G, forming an E half-diminished seventh chord in first inversion.

The final verse begins at the anacrusis to m.33 with the return of the solo euphonium in the first two phrases. Each euphonium phrase is answered by clarinets I and II in a call and response pattern while bassoons, bass clarinet, and trombones I and II bring back the open fifth drone. The melody moves to oboe I and clarinet I at the third phrase while euphonium takes an accompaniment role. Trombone I plays the final phrase and concludes the verse.

There is a brief Coda that begins at the anacrusis to m.41 and begins in elision with the conclusion of Verse 4. The Coda is comprised of three imitated motives from the last phrase passed through the ensemble. First, flute I and alto saxophone I, then bassoon I and trumpet I with the rhythm augmented. Finally, the phrase returns to the solo euphonium with only the ascending melodic line. The piece ends with the same open fifth (D/A) drone that was introduced at the very beginning.

Figure 5-4: Conclusion of Verse 4 and Coda (m.40-47).¹

Verse 4 Coda

Fl I, as I

p

Bsn I, tr I [augmentation]

p

Tmb I

mp

Eup

p

Movement III – Just as the Tide was Flowing

Figure 5-5: *Just as the Tide was Flowing* melody and phrase analysis.²

Allegro vivace. ♩ = 160

a

1. One morn-ing in the month of May, Down by some roll-ing riv-er, A

jol-ly sai-lor, I did stray, When I be-held my lov-er. She

b

care-less-ly a-long did stray, A pick-ing of the dais-ies gay, And

a

sweet-ly sang her roun-de-lay, Just as the tide was flow-ing.

A sailor tells the tale of how he met his true love in *Just as the Tide was Flowing*.

First, he describes her beauty in great detail from her “hair in ringlets” down to her of “shoes of crimson silk”. He goes on to tell about the beautiful day and the time they

¹ Vaughan Williams, *Five English Folk Songs*, arr. Feldman, 7.

² Vaughan Williams, *Five English Folk Songs*, 9-10.

spent together. Each time the final phrase “just as the tide was flowing” is presented, the music rises and falls in a lovely display of text painting (see Figure 5-5).

The form is strophic with four verses. The melody is sixteen measures in length, divided into four phrases, and is in ternary form (aaba). There is an extension to Verse 2 in which the second half of the melody undergoes further development. Although written in common time, the movement has an easy going feel of two. The tonality is A-flat major throughout.

Tempo: *Allegro vivace* (quarter note equals 138 to 152);¹

Meter: Common time

<u>Section</u>	<u>Measures</u>	<u>Description</u>
Verse 1	1-17	
(a	1-5	Clarinets, low brass – <i>risoluto</i>)
(a	5-9	")
(b	9-13	Clarinets, horns, euphonium – <i>piu legato</i>)
(a	13-17	Woodwinds, brass – <i>risoluto</i>)
Verse 2	17-33	Flute, alto saxophone and glockenspiel melody - <i>leggiero</i>
Verse 3	33-49	“Brass band” - <i>marziale</i>
Extension	49-62	Second half of melody development
Verse 4	62-78	<i>Tutti – risoluto</i>

Verses 1 and 2 begin with call and response between varied timbres and textures.

In Verse 1, clarinets II and III, trombones, and euphonium play half of the first phrase in unison which is answered by a mix of woodwinds and brass in a homophonic texture.

The style indicated is *risoluto* (energetic). After a repeat of this phrase, the texture becomes lighter and the style changes to *legato*. For this contrasting phrase, clarinets II and III, horn II and euphonium play the melody and are provided a light accompaniment

¹ The author prefers the brisker tempo of the original at quarter note equals 160.

by alto saxophone I, horns I and III, and trombones I and II. The final phrase returns to the *risoluto* style and is played by a similar instrumentation to the opening.

The shifts between *risoluto* and *legato* styles and articulation are important to the text painting and provide a challenge for the conductor. The *risoluto* style and accent articulations create a characterized introduction for the sailor. There are accent marks over every note in the first half of the phrase; the second half of the phrase is still *risoluto* but the accent marks are removed. The accented phrases should be played with distinct separation, while the non-accented phrases should be connected, yet still have lilt. The style changes to *legato* once the sailor sees the “fair maid” and should be played as smooth and connected as possible. In these first seventeen measures there are three different styles called for which change five times. Not only does the conductor need to come up with three different gestures to indicate style, but must adapt to the changes quickly.

Verse 2 begins at m.17 with a much lighter orchestration. The style also changes to *leggiero* (light), to coincide with the text describing the gentle beauty of the “fair maid”. Flute I, alto saxophone I, and glockenspiel open this verse in unison and are answered by tenor saxophone, trumpet II, horn I, and trombone I with light accompaniment. For the third phrase, Feldman selects a unique orchestration of piccolo, clarinet choir and added color from the triangle. Woodwinds and glockenspiel end this verse playing the last phrase. Feldman continues to take care to recreate the timbre Vaughan Williams originally composed. Brighter colors are used in parts originally written for female voices such as mm.18-19, mm.22-23, and mm.26-29. Darker colors are scored where male voices were originally used such as mm.20-21 and mm.24-25.

There is a drastic change in style in Verse 3, the anacrusis of m.34, which is reflected in the text. Here, the sailor introduces himself and asks the young lady for her company which calls for a style which is more heroic. Feldman cleverly includes the expression mark *marziale* (martial) for this section. Most of this verse is played by brass choir with oboes, alto saxophones and battery percussion. It should be played in the style of a British march similar to Vaughan Williams' own *English Folk Song Suite* (Movements I and III) or *Sea Songs* with crisp articulations and some space between notes. The martial style ends at the final phrase of this verse with accent articulations replaced with tenutos to allow for a style change. The lower voices play the melody.

The next thirteen measures are an extension of Verse 3 (perhaps the sailor and his true love are taking a moment to “wander and watch the fishes play”). Clarinet I and xylophone play the ‘b’ phrase of the melody (see Figure 5-5) followed by a long flowing eighth note sequence. A flowing eighth note motive begins to take shape as the texture becomes polyphonic (see Figure 5-6). At m.60 the motive is seen in its full form and played by two groups in contrary motion and harmonized in thirds (see Figure 5-7). The text here is “flowing” making this another brilliant moment of text painting by Vaughan Williams (and Feldman).

Figure 5-5: “Tide” motive; flute I (m.55).¹



¹ Vaughan Williams, *Five English Folk Songs*, arr. Feldman, 12.

Figure 5-7: “Tide” motive in contrary motion and thirds (m.59-62).¹

Pic, fls, ob I, cl I, tr I, glock *rit.* - - - - -

Ob II, cl II, as I, tr II-III

Cl III, as II, hn I-II-III

Bsn, bc, ts, bs, hn IV, tmbs, cup

The final verse, the anacrusis to m.63, is played by *tutti* ensemble and is a return to the *risoluto* style first heard in the opening. The battery percussion gives this portion a martial feel similar to mm.34-41 and should be played with that style. Chimes are used for some additional color on the melody in mm.65-66, mm.69-70, and mm.77-78. The orchestration is reduced to woodwinds and triangle at m.71 as the lovers sit down to rest after their joyful walk. The *tutti* ensemble returns for the final four measures with a dramatic *rallentando* creating a joyful conclusion.

¹ *ibid*, 13.

Movement IV – The Lover’s Ghost (or Well met, my own true love)

Figure 5-7: *The Lover’s Ghost* melody and phrase analysis.¹

Lento ma non troppo. $\text{♩} = 54$

a
Well met, well met my own true love; Long

b
time I have been ab - sent from thee, I am

c
late - ly come from the salt sea, And 'tis

d
all for the sake, my love, of thee.

The Lover’s Ghost tells the story of a sailor who has been at sea for some time returning to his love (perhaps as a ghost, but that is only a speculation by the author). The sailor mentions his great sacrifice for his love including how he could have married a “king’s daughter” but instead chooses her.

Vaughan Williams arranges this setting in a polyphonic vocal style reminiscent of the Renaissance and the Elizabethan Era. The melody, in Dorian mode (transposed from C# Dorian by Feldman), is first set in a simple homophonic texture and then developed through skillful polyphonic writing. Looking at a page of the vocal score, one might think this to be a madrigal of William Byrd, John Dowland, or Thomas Tallis instead of a

¹ Vaughan Williams, *Five English Folk Songs*, 15.

20th Century folk song arrangement. Michael Kennedy describes this setting as “variations on a canto firmo (cantus firmus)¹”.²

This movement is in strophic form with four verses in D Dorian. The melody is twelve measures in length with four, three measure phrases.

Tempo: *Lento ma non troppo* (half note equals 78); Meter: 4/2

<u>Section</u>	<u>Measures</u>	<u>Description</u>
Verse 1	1-12	Saxophone or other instrumental choir (consort), homophonic texture
Verse 2	12-24	3-part polyphonic texture
Verse 3	24-37	Melody in lower voices
Verse 4	37-53	Imitative counterpoint

Vaughan Williams sets Verse 1 in a homophonic texture allowing for the melody to be clearly introduced before treating it to polyphonic variations. This choice of texture may be related to the text just as much as the melody. Renaissance composers of choral music would often set certain phrases in a clear homophonic texture to emphasize the importance of the text before treating it with polyphonic elaborations. The text of this first verse introduces the “who, what, when, where and why” of the song and thus should can be made clear through a simple chorale-like texture. The opening verse can be played by clarinet choir, saxophone choir, brass choir, or any other combination of instruments. With these different timbre options for the opening verse, Feldman stays true to the Renaissance style by allowing the verse to be played by different “consorts” of instruments; even a broken consort is an option. (For the author’s performance saxophone choir was chosen for Verse 1.)

¹ Cantus Firmus - A preexistent melody used as the basis of a new polyphonic composition. The New Harvard Dictionary of Music, s.v. “Cantus Firmus”.

² Kennedy, *The Works of Ralph Vaughan Williams*, 135.

Verse 2 begins homophonically but then quickly evolves into a three-part polyphonic texture representing the “three ships” in the fleet. The melody is played by trumpets and flutes. Feldman initially arranges this sparsely at first then adds instruments to double parts and add density to the texture. Apart from the primary melody, the quarter note lines should be brought out of the texture with the slurs strictly followed.

Verse 3 contrasts the previous section in that the melody is always in the lower voices with the moving counterlines in the upper voices. This raises a challenge regarding balance towards the middle of the verse when a dramatic crescendo can lead the ensemble to a poorly balanced climax. The “sails of shinning silk” are represented by trumpet in the highest range doubled by piccolo soaring over the ensemble. At the same time the bassoons and tuba have the melody and care should be taken to allow this line to sing out just as much as the higher voices.

The final verse begins in elision with Verse 3 and a solo alto saxophone introducing the first phrase. A solo horn takes the second phrase which is imitated by solo clarinet and then solo bassoon. This imitative style continues through the rest of the verse with the texture becoming increasingly dense as voices are added. Vaughan Williams alters the fourth phrase to expand the ending in intricate counterpoint. The half note triplets in the penultimate measure should be conducted in six for clarity as the tempo slows down (see Figure 5-9). The movement ends on a D major triad (a Picardy Third) symbolizing the sailors love and fidelity despite the wealth and happiness he might have had.

Figure 5-9: Melodic line of the final two bars (m.52-53).¹



The greatest challenge of this movement is maintaining the tempo. This is the longest movement in the piece and can lose energy quickly if the tempo begins to fall below half-note equals 78. Good breath support is a necessity in order to keep the long and sustained phrases moving and “alive”. The tempo, cuing, and balance challenges make this movement a physical and mental workout for the conductor. It is a deceptively difficult movement to bring it to life.

Movement 5 – Wassail Song

Figure 5-10: *Wassail Song* melody and phrase analysis.²

Vivace. ♩ = 168

1. Was - sail, Was - sail, all o - ver the town, Our
bread it is white and our ale it is brown; Our
bowl it is made of the green ma - ple tree; In the
Was - sail bowl we'll drink un - to thee.

¹ Vaughan Williams, *Five English Folk Songs*, arr. Feldman, 20.

² Vaughan Williams, *Five English Folk Songs*, 19-20.

The *Wassail Song* is a celebratory song relating to the Christmas season.

“Wassail” comes from an ancient Anglo-Saxon word meaning “good health”.¹ The movement begins very quietly as if the singers are approaching from a distance. With each verse the volume and density of the texture increases becoming boisterous and joyful. After all verses are sung and the revelers give one more jolly “Wassail”, the music tapers off as if the revelers are leaving the party (or just moving on to the next location). The volume decreases and the voices drop out until only one lone voice remains.

The form is strophic with six verses and includes an Introduction and Coda. The melody is sixteen measures in length and is divided into four phrases in the key of B-flat major.

Tempo: *Vivace, sempre con brio* (“In One”) (quarter note equals 168);

Meter: 3/4

<u>Section</u>	<u>Measures</u>	<u>Description</u>	<u>Style</u>
Introduction	1-8	Wassail motive	
Verse 1	8-27	Horns, melodic extension	<i>Cantabile</i>
Verse 2	27-44	Clarinet choir	<i>Grazioso</i>
Verse 3	42-63	Tenor voices, melodic extension	<i>Grazioso</i> with accents
Verse 4	61-85	Call and response, melodic extension	<i>Con brio</i>
Verse 5	85-101	<i>Tutti</i> ensemble	
Verse 6	101-126	Flute/alto saxophone, melodic extension	<i>Molto leggiero</i>
Coda	126-160	Wassail! and fade out	<i>Celebrativo, cantabile</i>

¹ *Merriam-Webster Dictionary Online*, s.v. “Wassail”, <http://www.merriam-webster.com/dictionary/wassail> (accessed April 12, 2012).

This movement is in a fast three and should be conducted with one beat to the bar. Instead of conducting with a “one” pattern, it is advisable for the conductor to operate super-metrically, basing the chosen pattern upon the length of the musical phrase.¹ The following phrase analysis of the movement will give the conductor an idea how to “map” the patterns.

Figure 5-10: Phrase analysis for *Wassail Song*.

Intro (2+2+2+2) m.1	Verse 1 (4+4+4+4) m.9	Extension (3) m.25	Verse 2 (4+4+4+3) m.28	Verse 3 (4+4+4+4) m.43
Extension (3) m.59	Verse 4 (4+3+3+3+4+3) m.62	Extension (4) m.82	Verse 5 (4+4+4+4) m.86	
Verse 6 (4+4+4+4) m.102	Extension (4+5) m.118	Coda (2+4+2+2+4) m.127	(2+2+1) m.141	(4+3+2+2) m.146

The interval of the perfect fifth and its inversion, the perfect fourth, play a pivotal melodic, harmonic, and structural role in the movement. Both intervals will be identified as the “Wassail” motive in this analysis (see Figure 5-12). Most often these motives occur at the anacrusis of a measure making them easy to rush.

Figure 5-12: Two forms of the “Wassail” motive.



¹ This technique of conducting a super-metric pulse is discussed in more detail in Chapter 2, pp.38-39.

The movement begins with an eight measure introduction based on the “Wassail” motive. The motive is first played by a solo euphonium, and is answered by solo alto saxophone, trombone, clarinet, and flute. While these soloists are “imitating” each other, this is not perfect imitation in the formal sense in that the entrances are not equally spaced. Notice in the m.6 of Figure 5-13 how the alto saxophone and clarinet enter on the downbeat one measure after the previous entrance instead of the anacrusis two measures after the previous entrance. Entrances such as this throughout the movement can come as a surprise to the ensemble so the players must rely upon their eyes and not what they expect to hear. Precise cuing from the conductor is also paramount for correct entrances. This Introduction should be played as softly as possible and each soloist must maintain the same style with the “Wassail” motive entrances.

Figure 5-13: *Wassail Song* introduction (mm.1-10).¹ Occurrences of the “Wassail” motive are indicated by the squared figures.

6

The musical score shows the introduction of the 'Wassail' motive across six instruments. The Euphonium begins in measure 1. The Alto Saxophone I enters in measure 3. The Clarinet I enters in measure 5. The Flute I enters in measure 7. The Trombone I enters in measure 9. The Horns enter in measure 10. Squared boxes indicate the specific measures where each instrument plays the 'Wassail' motive.

¹ Vaughan Williams, *Five English Folk Songs*, arr. Feldman, 21.

Verse 1 is marked *cantabile* and begins at the anacrusis to m.9 with the melody played by unison horns with *legato* articulation. The melody is accompanied by a B-flat/F open fifth below by the low brass and above by woodwinds. Throughout the verse, the “Wassail” motive is played at regular intervals by different instruments as if revelers were joining in the merriment. The melody is extended by three measures with one final “Wassail” motive played by bassoon I, trumpet II and III, and euphonium providing a bridge to the next verse.

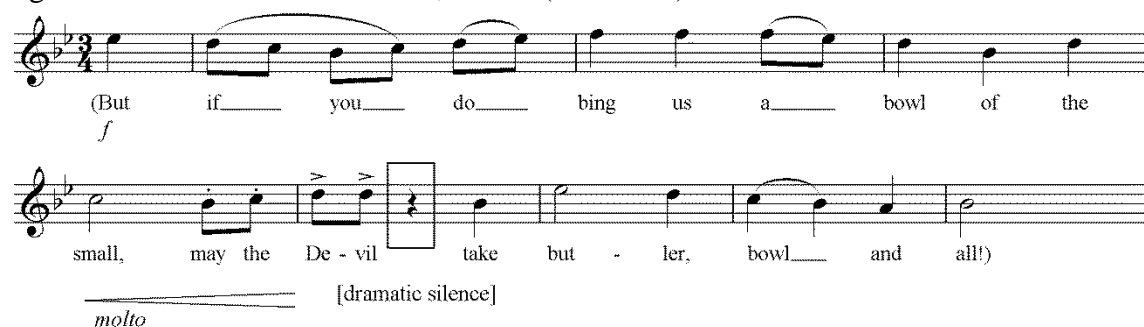
In Verse 2, clarinet I plays the melody and is harmonized by the rest of the clarinet choir. For variation, the style changes to *grazioso* with the quarter notes being light and separated. Alto saxophones join the clarinets at m.35 along with the oboes and tenor saxophone at m.40. The “Wassail” motive continues to appear in the accompaniment.

Verse 3 begins at the anacrusis to m.43 and is elided with the previous verse. Here the low woodwinds, horns, and low brass play the melody harmonized with the “Wassail” motive being played by higher voices. While this section is still marked *grazioso*, the articulation changes from light and staccato to weighted and accented. The articulation should be clear breath accents with only a slight separation between the notes. This verse ends with a repeat of the last phrase played by *tutti* ensemble. The ensemble should be aware that the dynamic is only *mezzo-forte* which is more a result of added instrumentation than of an increase in volume from individual players. The syncopations in the horns and trombones should be heard clearly like a fanfare.

The fourth verse begins in elision with Verse 3 at the anacrusis to m.61. This verse features bassoons and low brass playing the harmonized melody and each phrase answered by upper woodwinds, trumpets, and triangle. Notice in Figure 5-11 how the phrase structure of this verse changes from simple four measure phrases to a mix of four and three measure phrases. Both groups come together for the final phrase which is extended by four measures leading to the fifth and most boisterous verse.

All the party goers have arrived by Verse 5 as *tutti* ensemble, including percussion, are now involved. It is important to note the varied articulations with the mixture of accented and tenuto quarter notes, as well as staccato eighth notes. The dynamic is *fortissimo* at the beginning and changes to *forte* at m.93 to allow for a crescendo at m.97. This should be a significant crescendo leading to a dramatic release of sound in m.98. There should be absolute silence on beat two of this measure to reflect the text “may the Devil take butler, bowl and all!”.

Figure 5-14: Verse 5 melodic line; oboe I (m.93-101).¹



For the final verse, the dynamic level returns to *forte*, the texture is less dense and the style is marked *molto leggiero* (very light). Flute I and alto saxophone I play the melody with a light articulation while the low brass accompaniment is marcato. These

¹ ibid, 28.

accents should have weight but be very short. Both groups match articulation in the final phrase, “for to let the jolly Wassailers in”. These notes should be given the weight of the accent for text emphasis, but have very little separation. Feldman marks both melody and accompaniment *forte* which causes a challenge for balance. The low brass should play closer to a *mezzo-forte* as the percussion is marked. Percussion colors should blend into the texture in this verse as the bass drum part is marked *sempre secco e piano* (always dry and soft). Vaughan Williams repeats the last two phrases as a transition into the Coda.

The Coda begins at the anacrusis to m.127 with the “Wassail” motive as a major feature. The texture and intensity build to the climax of the movement at m.140 in which a harmonized “Wassail” motive is played by three instrumental choirs. The first two are marked *fortissimo* and should be played with exhilaration as the final joyful “Wassail” toast. (Feldman even includes the expression marks *celebrativo* and “Wassail!”) Although marked *fortissimo*, the second “Wassail” will have slightly less volume due to the darker orchestration of bassoons, clarinets, and trombones. The third is marked *piano* and should be thought of as an echo.

At the anacrusis to m.146, unison horns play the opening of the melody just as they did in Verse 1. The melody, now altered, is taken over by clarinet II. The “Wassail” motive makes its final appearances in the low brass, clarinets, and finally solo horn. From m.146 to the end the volume should decrease slowly until the solo horn fades to nothing. The party is over and the Wassailers make their way home or perhaps to the next party.

There are three conducting considerations involved with this movement. First, the percussion is used sparingly from the opening up to m.86 so cuing may be needed to

keep entrances confident and accurate. Second, in Verses 1-3 the conductor's attention should focus more on the "Wassail" motive entrances than the melodic line as these entrances are often not what the musicians expect. Similar to the percussion, parts with this motive have several measures of rest and may require cuing. Finally, each verse should be played with a different style for variety. As was mentioned in Movement III, the conductor needs to come up with a different style of gesture for each verse to reflect the marked description and articulation: *cantabile*, *grazioso*, *con brio*, and *celebrativo*.

Despite his love for folk song, Vaughan Williams did realize there were some limitations to their use: "lengthwise the folk song is limited by the extent of the poetic stanza of the dance figure which it applies".¹ As seen in this analysis Vaughan Williams was a master in the arrangement of folk material, expanding the songs beyond their original structure and creating a truly original work with immense variety. The freedom with which Vaughan Williams arranges the original folk songs led Michael Kennedy to describe this work as a "fantasia" in which the songs are "re-created".²

Personal Reflection

This piece gave me a fantastic opportunity to think about various ways to show different styles through gesture. As mentioned in the analysis, Vaughan Williams (Feldman) achieves variety in these strophic forms through setting the verses with

¹ Quoted in Chris Faulkner, "Vaughan Williams' Five English Folksongs," *The Tutor Pages.com*, entry posted September 9, 2011, <http://www.thetutortpages.com/tutor-article/classical-singing/vaughan-williams-five-english-folk-songs/3664> (accessed March 8, 2012).

² Kennedy, *The Works of Ralph Vaughan Williams*, 135.

different articulation and expression marks. I had to think about how to best communicate the styles: *grazioso*, *piacevole*, *risoluto*, *cantabile*, *leggero*, and *marziale*.

In addition to these style indications, I also had to consider the articulations. Feldman is very specific with his indicated articulation markings. I had to decide on the visual differences between the accent, the marcato accent, tenuto, and staccato. Other questions I asked myself were: How would a traditional accent differ from a marcato accent? Would an accent remain consistent in all the movements? Finally, not only did I need to decide what each would look and sound like, I had to be able to verbally describe these differences to the musicians. With all of these questions and ideas about style and articulation in mind I was able to greatly expand my gestural vocabulary.

The fifth movement gave me an opportunity for further refinement of my score study practices. Frequent and irregular entrances make cueing a challenge in this movement. As I studied and practiced I hoped to make every cue I possibly could while still conducting the melody. After some rehearsals I learned that this was difficult to achieve and causing significant confusion among the players. I was simply giving too much information, and if I was late with a cue it would cause a chain reaction that would disrupt the natural flow of the entrances.

This required a return to the score to make concrete decisions in terms of phrase rather than measure. I constantly questioned what really needed my attention and what could be left to the ensemble. In the end I chose to focus on the most important entrances including the start of the melody, percussion entrances, and any entrance that was out of the ordinary. This allowed me to become much more direct on the podium and less frantic. I was able to move smoothly from cue to cue without any unnecessary lingering.

This strategy also allowed the ensemble to take responsibility by being somewhat independent from me for tempo and style. As the rehearsal sequence progressed and the ensemble and I became more familiar with the piece, I was able to add more cues and gestures. This helped tighten the entrances considerably and produced a better ensemble sound.

However, there was still one problem. With an oversized score and a fast tempo I managed to occasionally get lost. The only way I felt I could get around this obstacle was to memorize the score and while I didn't memorize note for note, I did memorize the form and the entrances. For the introduction, I came up with a little chant:

Figure 5-15: Introduction chant to help with entrances.



This memorization allowed for me to be much more open with the ensemble, not only by giving cues and gestures, but just opening myself up to the music making. It was quite liberating to not have to look down but instead look at the players and celebrate the communication and music.

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APPENDIX A

GALOP GRAPHIC ANALYSIS

The following is a graphic analysis of *Galop* by Daniel Kallman. This chart includes the formal breakdown, location of themes, melodic instrumentation and tonal centers.

*Instrumentation in italics***Key in Bold**

(cm = counter melody)

Introduction

Introduction		
“Galop” motive	‘a’ theme	
M.1	M.5	M.13
	<i>cl I (+ tr I-m.8)</i>	
-----	E-flat pedal	G major (V)

Exposition

First theme group		
‘a’ theme	‘b’ theme	‘b’ theme extension
M.17	M.27	M.43
<i>cl I</i>	<i>fl I</i>	<i>cl I</i>
C major	C major/G pedal	(V)

First theme group (repeat)				Transition 1
‘a’ theme	‘b’ theme		Closing (‘b’ theme)	
M.44	M.54	M.62	M.66	M.73
<i>fls/cl I/tr I</i>	<i>pic/fl I</i>	<i>tr I</i>	<i>fl I (+ cls-m.70; pic-m.71)</i>	<i>hns/euph (fls-m.79)</i>
C major	C major/G pedal	E-flat major	E minor	

Second theme group		Second theme group (repeat)	
‘c’ theme	‘d’ theme	‘c’ theme	‘d’ theme extended
M.81	M.93	M.97	M.109
<i>bs/tba/sb (+ bsns-m.85)</i>	<i>fl II/ob I</i>	<i>bsns/bcl/bs/tba/sb</i> <i>cm: obs (+ tr I-m.103)</i>	<i>fl I (+ celesta-m.102)</i>
C minor	G minor		

Transition 2					
‘c’ theme	‘d’ theme	‘c’ theme	‘d’ theme	‘c’ theme	
M.115	M.118	M.121	M.124	M.127	M.132
<i>trbs/eup</i>	<i>obs/as</i>	<i>bsns/bs/trbs/eup</i>	<i>as/ts</i> <i>cm: obs</i>	<i>tba/sb</i>	
F minor (V)	B-flat minor (V)		E-flat minor	B-flat pedal	

False Recapitulation
‘a’ theme
M.135
<i>Ts</i>
E-flat major/B-flat pedal

First theme group (repeat)		
‘a’ theme	‘b’ theme	
M.140	M.151	M.158
<i>cl I (+ ob I-m.145; fl I- m.146)</i>	<i>cl I (+ ob I- m.154)</i>	<i>fls, obs</i>
C major		E-flat major/ B-flat pedal

First theme group (repeat)	
‘b’ theme	
M.162	M.166
<i>pc/fl I/obs</i>	<i>pc/fl I/cl I</i> <i>cm: bsn I/bcl/trbs (bn II/bs/tba/sb-m.168)</i>
G-flat major	E Major (V)

Development

Development 1		
‘c’ theme	‘d’ theme	
M.171	M.183	M.186
<i>tba/sb (+ bsns-m.176; bs-m.181)</i> <i>cm: hns/eup (m.173)</i> <i>cm: fls/ob I (m.178)</i>	<i>fl I</i>	<i>tr I</i>
A minor	F minor (V)	D minor

Development 1	
‘d’ theme extended	
M.189	
<i>cl I (+ cl II/tr II-m.192; as-m.194; ts-m.202; bcl-m.204; bsns-m.206)</i>	
B minor/B pedal (V)	

Development 2				
	‘b’ theme			
M.208	M.210	M.214	M.217	M.221
	<i>cl I</i>	<i>pic/fl I</i>	<i>cl I</i>	<i>fl I</i>
E minor/E pedal	B minor/E pedal	D major/E pedal	A minor/E pedal	

Development 2	
	‘a’ theme
M.227	M.229
<i>trbs</i>	<i>trb III/eup</i>
E-flat pedal	

Development 3			
‘c’ theme		‘c’ theme extended	
M.233	M.239	M.242	M.247
<i>bs/eup/tba/sb (+bcl-m.236)</i>	<i>tr I</i> <i>cm: eup</i>	<i>cl I</i> <i>cm: eup</i>	<i>hn I,III</i>
G minor			F pedal

Transition 3		
	‘a’ theme altered	
M.253	M.255	M.260
	<i>trbs (+ bsn I/eup-m.258)</i>	<i>as/hn I,III</i>
G pedal		

Recapitulation

First theme group			
“Galop” motive	‘a’ theme augmented (“galop” motive)		
M.263	M.266	M.273	M.279
	<i>tr I</i>	<i>tr I</i> <i>cm: as I/tr II</i>	
E-flat major/B-flat pedal		E-flat major	

Second theme group	
‘b’ theme (“syncopation” motive)	Closing (“syncopation” motive)
M.284	M.290
<i>bsns/bcl/ts/bs/trb III/eup/tba/sb</i>	
C minor	B-flat major (V)

Coda

Coda		
‘Syncopation’ and ‘galop’ motives	‘b’ theme altered	
M.303	M.320	M.323
	<i>Bsns/bcl/ts/trbs/eup</i>	
E-flat major	C-flat major (b IV)	E-flat major

APPENDIX B

FOLK SONGS USED IN *FIVE ENGLISH FOLK SONGS*

This appendix contains additional information, including the song texts, of the folk songs used by Ralph Vaughan Williams in his *Five English Folk Songs*.

I. The Dark-Eyed Sailor

The Dark-Eyed Sailor is a Scottish ballad also known by the title *Fair Pheobe*.¹

Vaughan Williams' records indicate he first encountered this song under the title *The Dark-Eyed Sailor* on December 27, 1903. Mr. Iassc Longhurst of Broadmoor was the singer. However, Vaughan Williams did catalogue *Fair Pheobe* earlier in the same year.²

1. It was a comely young lady fair,
Was walking out for to take the air;
She met a sailor all on her way,
So I paid attention to what they did say.
2. Said William, "Lady why walk alone?
The night is coming and the day near gone."
She said, while tears from her eyes did fall,
"It's a dark-eyed sailor that's proving my downfall.
3. It's two long years since he left the land;
He took a gold ring from off my hand;
We broke the token, here's part with me,
And the other lies rolling at the bottom of the sea."
4. Then half the ring did young William show,
She was distracted midst joy and woe.
"O welcome, William, I've lands and gold
For my dark-eyed sailor so manly true and bold."

¹ Robert Cummings, "Composition Description," *AllMusic.com*, <http://www.allmusic.com/work/the-dark-eyed-sailor-folk-song-for-chorus-english-folksongs-for-chorus-no-1-c207086> (accessed April 15, 2012).

² Kennedy, *The Works of Ralph Vaughan Williams*, 648-649.

5. Then in a village down by the sea,
They joined in wedlock and well agree.
So maids be true while your love's away,
For a cloudy morning brings forth a shining day.¹

II. The Spring Time of the Year

In the choral octavo, Vaughan Williams explains how this song was altered from the original:

“The words of this song are taken from a long ballad called *Lovely on the Water*. As the rest of the ballad is not very interesting and moreover has very little to do with the first two verses...., the editor [Vaughan Williams] has felt himself justified in taking these two verses only out of which to make a choral movement.”²

Lovely on the Water consists of fourteen verses and, unlike Vaughan Williams' description, actually has an intriguing story. The story involves two lovers, Nancy and Henry, who are to be separated due to Henry's enlistment in the military. Nancy begs to go with him, but this is not possible.³ This tragic theme explains the darker modality and slow tempo for the text below. Vaughan Williams collected this song in April of 1908 from Mr. Hilton of South Walsham, Norfolk.⁴ The title *The Spring Time of the Year* is the composer's own.

1. As I walked out one morning,
In the springtime of the year,
I overheard a sailor boy,
Likewise a lady fair.

¹ Vaughan Williams, *Five English Folk Songs*, 1-5.

² *ibid*, 6.

³ Faulkner, *Vaughan Williams' Five English Folk Songs*, ”.

⁴ Kennedy, *The Works of Ralph Vaughan Williams*, 670.

2. They sang a song together,
Made the valleys for to ring,
While the birds on spray and the meadows gay
Proclaimed the lovely spring.¹

III. Just as the Tide was Flowing

This song is seen listed several times in Vaughan Williams' catalogue with the first entry dated January of 1905. The original singer was Mr. Harper of King's Lynn, Norfolk.² Vaughan Williams notes in the original choral publication that the text was been slightly revised.³

1. One morning in the month of May,
Down by some rolling river,
A jolly sailor, I did stray,
When I beheld my lover.

She carelessly along did stray,
A picking of the daisies gay;
And sweetly sang her roundelay,
Just as the tide was flowing.

2. Oh her dress it was so white as milk,
And jewels did adorn her.
Her shoes were made of the crimson silk,
Just like some lady of honour.

Her cheeks were red, her eyes were brown
Her hair in ringlets hanging down;
She'd a lovely brow without a frown,
Just as the tide was flowing.

¹ Vaughan Williams, *Five English Folk Songs*, 6-8.

² Kennedy, *The Works of Ralph Vaughan Williams*, 662.

³ Vaughan Williams, *Five English Folk Songs*, 9.

3. I made a bow and said “Fair maid,
How came you here so early;
My heart by you it is betray’d [sic]
For I do love you dearly.

I am a sailor come from sea
If you will accept of my company
To walk and view the fishes play”
Just as the tide was flowing.

4. No more we said, but on our way
We gang’d [sic] along together;
The small birds sang, and the lambs did play,
And pleasant was the weather.

When we were weary we did sit down,
Beneath a tree with branches round;
For my true love at last I’d found,
Just as the tide was flowing.¹

IV. The Lover’s Ghost (Well met, my own true Love)

The titles *The Lover’s Ghost* and *Well Met, My Own True Love* are not listed in the Vaughan Williams’ folk song catalogue. However, in the choral octavo the composer notes that the song is “from the collection of the late Mr. H.E.D. Hammond”.² The text used in *Five English Folk Songs* is a combination of two versions of the song.³

1. Well met, well met, my own true love;
Long time I have been absent from thee,
I am lately come from the salt sea,
And ’tis all for the sake, my love, of thee.

¹ *ibid*, 9-14.

² *ibid*, 15.

³ *ibid*.

2. I have three ships all on the salt sea,
And one of them has brought me to land,
I've four and twenty mariners on board,
You shall have music at your command.
3. The ship where-in [sic] my love shall sail
Is glorious for to behold,
The sails shall be of shinning silk,
The mast of the fine beaten gold.
4. I might have had a King's daughter,
And fain she would have married me,
But I forsook her crown of gold,
And 'tis all for the sake my love of thee.¹

V. Wassail Song

The *Wassail Song* was collected by Vaughan Williams in 1912. The catalogue only mentions "near Weobley" as the location and Mr. Dukes as the singer.²

1. Wassail, Wassail, all over the town,
Our bread it is white and our ale it is brown;
Our bowl it is made of the green maple tree;
In the Wassail bowl we'll drink unto thee.
2. Here's a health to the ox and to his right eye,
Pray God send our master a good christmas [sic] pie,
A good christmas pie as e'er I did see.
In the Wassail bowl we'll drink unto thee.
3. Here's a health to the ox and to his right horn,
Pray God send our master a good crop of corn,
A good crop of corn as e'er I did see.
In the Wassail bowl we'll drink unto thee.

¹ *ibid*, 15-18.

² Kennedy, *The Works of Ralph Vaughan Williams*, 679.

4. Here's a health to the ox and to his long tail,
Pray God send our master a good cask of ale,
A good cask of ale as e'er I did see.
In the Wassail bowl we'll drink unto thee.
5. Come butler come fill us a bowl of the best;
Then I pray that your soul in heaven may rest;
but if you do bring us a bowl of the small,
May the devil take the butler, bowl and all!
6. Then here's to the maid in the lily white smock,
Who tripp'd to the door and slipp'd back the lock;
Who tripp'd to the door and pull'd back the pin,
For to let the jolly Wassailers walk in.¹

¹ Vaughan Williams, *Five English Folk Songs*, 19-27.